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A Classical Dictionary of India

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A Classical Dictionary of India

John Garrett

D.K. Printworld's edition

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A Classical Dictionary of India

Illustrative of the Mythology, Philosophy, Literature, Antiquities, Arts, Manners, Customs &c. of the Hindus

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by

John Garrett

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Note From the Publishers

Any basic reference work in a vast, highly complex discipline, like Indology, functions on certain inviolable principles, among them that (i) the work is a fundamental guide relying on pithiness rather than volubility; (ii) it seeks to encompass within itself the entire gamut of the subject; (iii) it makes itself easily 'accessible' to the reader. Of these, to which our standard reference books do confirm, the question of 'accessibility' is an ever-changing factor. In today's context 'accessibility' means a well-compiled, readily-available material for easy reference (owing to the modern reader's time-constraints), standardness in use of diacritical marks, consistency in spellings of Sanskrit nouns and concepts/Indian names, italicization, etc., and quality production at an affordable cost for the reader. This fresh edition of John Garrett's *Dictionary*, a standard work in the field of Indology for over 120 years, is an effort to better address such needs of the modern user of the Dictionary.

When *A Classical Dictionary of India* first appeared in print in 1871, it was a trend-setter that addressed a long-standing need in the field of Indology — that is, the need to have a well-compiled and reliable reference source, embracing all that one would want to know about Vedic/post-Vedic/Classical India: its religion, culture, society, philosophy, geography, arts and sciences. While the work, it will be seen, is diverse in its coverage, it is never superfluous or voluminous for its own sake.

This altogether recomposed *Dictionary* incorporates alphabetically the entries in the 'Supplement' and the 'Appendix' of the original text within the main fabric of the work. This is done so that the user may not have to move the pages back and forth locating an entry. Use of standard diacritical marks and consistency in spellings throughout makes its usage easy. Italicization of words is not done at random — it rather follows a pattern of 'discrimination', with the aim of facilitating 'reading'. So only Indological terms, denoting ideas and concepts, are italicized and not the proper names .

In this edition of ours, each headword appears in heavy type and with diacritical marks, wherever necessary. Following this is reproduced, 'in parenthesis', the same word, in exactly the same form, from the

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Garrett's original text. This may help those readers who are little-versed with the diacritical marks.

This edition, as said above, has been recomposed, in its entirety. And the presentation of the material as well has been improved upon the original: in certain agreeable ways. But we do not claim either any effort or competence to edit the subject matter. So, the late John Garrett's textual content has been left undisturbed, along with its imperfections/lapses, if any.

A state-of-the-art printing on quality paper with hard cover binding to preserve it for years, is one of the attractive features of the edition. All this at a very reasonable price that any scholar of Indian Studies or book-lover may well afford to hold an exceedingly useful reference work like this!

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A Request

While recomposing the text we have been conscious enough to avoid misprints. Still a few errors might have gone unnoticed. We would be grateful to the users for calling our attention to such misprints/ errors to help us rectify these in the future editions.

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Preface

NO STUDENT of Indian Literature, whether he has studied it in its ancient classic tongue, the Sanskrit, in which its earliest and most original works are written; or has derived his acquaintance with it from the scantier range of some modern Indian vernacular, but has felt the difficulties that arise from the frequent mention of mythical personages, places, and objects whose very names are so utterly unknown to him that he often even fails to recognise that they are proper names (oriental characters having no capital letters to indicate this) while of the facts concerning them he has little or no means of information. Hence he has to trust to such information as he can obtain from his Munśī — information mostly very imperfect and often quite incorrect. The course of many years' reading gives the desired knowledge, but it is acquired at the cost of much time, labour, research — nearly all of which might be saved did any such work exist for the Indian student, as the classical learner has long had in his 'Lempriere', and now has in the well-known and far superior Dictionaries of Dr. WILLIAM SMITH.

The Universities in India have placed the Sanskrit and some of the vernacular languages, in the same position as the universities of Europe have assigned to the languages of ancient Greece and Rome. A knowledge of ancient Hindu Literature is therefore now necessary to the attainment of university honours. At present there is no work in existence in the form of Classical Dictionary, designed to afford direct aid to a student in acquiring a knowledge of the Mythology and Antiquities of India.

To supply in some measure these wants is the object of the present work. It contains an account of all the Hindu deities, and all the mythical personages and objects, that are likely to be met with in the study of Hindu Literature, whether Sanskrit or vernacular. The various terms of Brāhmaṇical and Buddhistical theology and ritual, and of the schools of Indian philosophy, will be found briefly explained. Such information as can be obtained on the subject of ancient Indian Geography has been given. It may be thought that many names of comparatively obscure persons and places have been included. But the

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Hindus attach great importance to their genealogical lists, and the present work was intended to contain *every name* occurring in their ancient books, though nothing is recorded of them but the line or family to which they belonged. No doubt many names, some probably of importance, have been omitted; but this is only what might be expected in the first edition of a book of this nature.

The work was commenced about twenty years ago, and most of the legends were at first taken from the vernacular writings current in southern India; but when the valuable work of Dr. JOHN MUIR,* came under the writer's notice, he felt it his duty to exclude all the traditionary and imperfect accounts previously collected, and to substitute for them extracts from the authentic writings of the Hindus, which alone can furnish a reliable knowledge of their religion, mythology, and historical traditions. As however the materials of the work have been picked up at intervals, and put together as opportunities occurred, it is possible that the critical reader will discover many defects; though it is doubtless very much more trustworthy than it could have been had it been published before the appearance of Dr. MUIR'S volumes.

The writer has also been greatly indebted to Professor WILSON'S translation of the *Viṣṇu Purāṇa*, as well as to the *Essays on Sanskrit Literature*, and on the *Religion of the Hindus*, of the same distinguished scholar. The editions of the *Mahābhārata* and *Rāmāyaṇa* published by Mr. TALBOYS WHEELER, have also been laid under contribution. The Poetical translation of the *Rāmāyaṇa* by Mr. GRIFFITH, Professor of Sanskrit at the Benares College, the 'Idylls from the Sanskrit', and 'Scenes from the *Rāmāyaṇa*' by the same author, have served to enrich and enliven the volume with many passages of great beauty; while Mr. GRIFFITH'S own Notes, and others selected by him from SCHLEGEL, GORRESIO, and others, have thrown light on several difficult points.

Professor MAX MULLER'S *History of Ancient Sanskrit Literature*, and his Chips from a German Workshop, have supplied much information, and many extracts of great value have been taken from those works. The articles on Hinduism contributed by Professor GOLDSTUCKER to the English Cyclopaedia, and more especially to CHAMBERS' Encyclopaedia, and the few parts of the Sanskrit Dictionary issued by the same learned author, have given to the world the fruits of great research, and the writer has availed himself of much new matter in the above publications.

Many other works might be specified which have added to the interest and utility of the present volume. Among others the following should not be omitted: *Ancient and Mediaeval India*, by Mrs. MANNING;

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* "Original Sanskrit Texts, on the Origin and History of the People of India, their Religion and Institutions."

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Indian Epic Poetry, by Professor MONIER-WILLIAMS; *Handbook of Sanskrit Literature*, by G. SMALL; M.A. ZIEGENBALG'S *Manual of the Mythology of Southern India*; TOD'S *Annals and Antiquities of Rajasthan*; COLEBROOKE'S *Essays*; &c,&c. A complete list of the editions will be found on another page.

In the Prospectus of this work published a year ago, the writer, in acknowledging that the Mythological legends of India had never commanded the attention accorded to those of Greece and Rome, expressed an opinion that this has arisen not only from the extravagant oriental imagination by which they are characterized, but chiefly from the fact that they have never yet been studied by Europeans in youth.There is no doubt that much of the charm of early Greek and Roman story belongs to the associations in the midst of which a knowledge of it was first acquired. The interest that educated Europeans feel in the classic tales of Greece and Rome may be traced to the familiarity acquired with them in the enthusiasm of youth, amid scenes and circumstances which stand out through life as bright phases of their existence.

The beauty, however, as well as the value, of the two great Epics of India, is now acknowledged. They are no longer regarded as worthless fictions or mere idle flights of imagination.* It is now admitted that these two heroic poems, the *Rāmāyaṇa* and the *Mahābhārata*, contain 'all that we can ever know of India's early history', and that notwithstanding their exaggerations, they bring before us a state of society, and a condition of thought and feeling, through which mankind has had to pass in pre-historic times. The people who figured in these early tales were men and women 'of like passions with ourselves' — animated by the same joys and hopes — depressed by the same sorrows and disappointments. It is consequently interesting to observe the traces they have left behind them — 'their footprints on the sands of time' — to glean all we can from the records they have left us of what people used to think and say and do at a period so remote as to take our thoughts to the very infancy of the human race.

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* "In the *Rāmāyaṇa* all is pure measureless raving. An imagination which seems to combine the advantages of mania, superstition, and drunkenness, is put a-going, makes a set of what it names worlds, of its own, and fills them with all sorts of agents; gods, sages, monkeys, and a numberless diversity of fantastic entities, at once magnified and distorted to the last transcendent madness of extravagance,— some additional monster still striding and bellowing into the hurly-burly, whenever the poet thinks it not sufficiently turbulent and chaotic."— JOHN FOSTER, *Eclectic Review*, Sept. 1810.

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Greatly as our times are distinguished by discovery and progress, we are yet continually reminded, amidst its changes, of the world of the Past out of which the Present is born. The century which has witnessed such onward strides of physical and political science, has also unlocked the secrets of the hieroglyphics of Egypt. Major RAWLINSON is now giving a voice to dumb inscription upon Persian rocks; and in the same way, in India's mythic poetry, we become contemporaries with Greece's earliest history. The heroic times and youth of the race thus rise up in earth's later days, in startling contrast with our science and commerce, as if nature would expressly teach us that there lies a romance in the past which can never grow obsolete to man; and howsoever our civilization may change us, and under all the new developments of the human race, the memories of old ages will still survive and come back to us, like the stories of childhood among the sterner realities of manhood."*

Bangalore
August 15, 1871

J. Garrett

**Westminster Review*, Vol, L, p. 62.

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Abbreviations

ASL	Muller's *Ancient Sanskrit Literature*.
A&MI	Mrs. Manning's *Ancient and Mediaeval India*.
HP	Moor's *Hindu Pantheon*.
HSL	*Handbook of Sanskrit Literature*.
IEP	Williams' *Indian Epic Poetry*.
OST	Muir's *Original Sanskrit Texts*.
VP	Wilson's *Viṣṇu Purāṇa*, the quarto edition unless where the 8vo. edition is specified.

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Transliteration Chart

a	ā	i	ī	u	ū	e	ai	o	au
अ	आ	इ	ई	उ	ऊ	ए	ऐ	ओ	औ

ṁ	ḥ	ṛ
अं	अः	ऋ

k	kh	g	gh	ṅ
क्	ख्	ग्	घ्	ङ्
c	ch	j	jh	ñ
च्	छ्	ज्	झ्	ञ्
ṭ	ṭh	ḍ	ḍh	ṇ
ट्	ठ्	ड्	ढ्	ण्
t	th	d	dh	n
त्	थ्	द्	ध्	न्
p	ph	b	bh	m
प्	फ्	ब्	भ्	म्

y	r	l	v
य्	र्	ल्	व्
ś	ṣ	s	h
श्	ष्	स्	ह्

kṣ	tr	jñ
क्ष्	त्र्	ज्ञ्

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A

अAkara (Akara) : The first letter in the Sanskrit and all Indian Alphabets. A name claimed by Kṛṣṇa as the Supreme Being, (*Bhagavad Gītā*, Chapter X, verse 33) similar to the name Alpha given in the Book of Revelation to the Lord Jesus Christ.

Abhasara (Abhasara) : The name of the thirteenth heaven of Buddhism.

Abhaya (Abhaya) : (Fearlessness) one of the sons of Dharma, see *Viṣṇu Purāṇa*, p. 55.

Abhidhamma (Abhidharmma) : The third class of the sacred books of the Buddhists, which are called in Pāli, the language in which they are written, *Pittakattyan*, from Pittakan, a basket or chest, and *tāyo*, three, the text being divided into three great classes. The *Abhidhamma* contain instructions which the Buddhists imagine to be addressed to the inhabitants of the celestial worlds. This is accordingly accounted the highest class of sacred books, and the expounders of it are to be held in the highest honour, for it contains *pre-eminent truths*, as the word itself implies. The books of which it consists are not in the form of sermons, but specify terms and doctrines, with definitions and explanations. The work contains seven sections.— GARDINER.

Abhidhāna Cintāmaṇi (Abhidhana Chintamani) : A vocabulary of the Jain doctrines written by Hemacandra, and described by Professor Wilson as one of great utility that may be relied on.

Abhijit (Abhijit) : A Yādava chief, *VP*, p. 436.

Abhimāna (Abhimana): In Hindu philosophy means 'selfish conviction.' See Colebrooke's *Essays*, Vol. I, p. 242.

Abhimānī (Abhimani) : The eldest son of Brahmā : he was an Agni, and by his wife Svāhā had three sons of surpassing brilliancy, Pāvaka, Pavamāna, and Sūci. They had forty-five sons, who, with themselves and Abhimānī, constitute the forty-nine fires. — *VP*

Abhimanyu (Abhimanyu) : **1.** A son of Arjuna and Subhadrā, renowned for his strength and valour. He was married to Uttarā, the daughter of Rājā Virāṭa. He fought with distinguished valour on the first day of great war; cutting down the ensign in Bhīṣma's chariot. On the second day he slew a son of Duryodhana, and when attacked by the latter was rescued by Arjuna. On the thirteenth day of the war, he was commanded by Yudhiṣṭhira to charge the Kauravas who were drawn up in the form of a spider's web; he drove his chariot into the enemy's ranks and performed prodigies of valour, but was finally overpowered by six warriors and slain. His posterity through the line of his son Parīkṣit, were the royal race of the lunar line at

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Hastināpura (old Delhi) ; **2.** A son of Cākṣuṣa. — *VP*, 98.

Abhinavagupta (Abinavagupta) : A celebrated teacher of *Alaṁkāra*, under whom Kṣemendra states that he studied. Abhinavagupta is supposed to have lived at the beginning of the tenth century AD, and is cited by various writers as an authority on *Alaṁkāra*.

Abhīras (Abhiras) : **1.** An ancient race of people inhabiting the north-west of India : they are mentioned in the *Mahābhārata*, the *Rāmāyaṇa*, and in the *VP*, but nothing is known of their history; **2.** The name of a dynasty referred to in the *VP* supposed to have reigned in Magadha, 200 BC.

Abhūtarajasas (Abhutarajasas) : A class of gods of the fifth *manvantara*.

Abhyudaya (Abhyudaya) : Offerings to the progenitors of an individual and of mankind, which form part of religious ceremony on an occasion of rejoicing or an accession of prosperity. *See* VṚDDI ŚRĀDDA.

Abja (Abja) : The father of Vīsala who became incarnate as Nārāyaṇa.

Aborigines (Aborigines) : In all the large jungles and hilly tracts of country throughout India there exist thousands of human beings in a state not very different from that of the Germans as described by Tacitus nearly two thousand years ago. These primitive races are the ancient heritors of the whole soil, from all the rich and open parts of which they were expelled by the Hindu.

These non-Āryan races have always been misrepresented and oppressed. The early Sanskrit writers depicted "the forest tribes as black noseless demons, of small stature and inarticulate speech". In the two great epics and in the Purāṇas they are termed *rākṣasa*s.

"During the struggle between the worn-out Sanskrit civilization and the impetuous prime of Islam, the Hindus discovered the value of the aboriginal races. Many chiefs of noble Āryan blood maintained their independence by such alliances; others founded new kingdoms amongst the forest people. To this day some of the tribes exhibit a black original section living side by side with a fair-skinned composite kindred, sprung from the refugees; and the most exalted Hindu princes have to submit to a curious aboriginal rite on their accession to the throne. It was stated before the Royal Asiatic Society in 1852 that the investiture of the Rājpūt Rājāh of Nerwar is not complete till one of his purely aboriginal subjects, a Mīna, paints a round spot on his forehead with blood freshly drawn from the toe of another Mīna. Without this formal recognition his non-Āryan subjects could not be depended upon; when once it has been performed their fidelity has never been known to waver. They form the treasury and palace guards, hold the personal safety of the prince entirely in their hands, and supply the sole escort to whom he entrusts the honour of his daughters when they go abroad. The Rāṇā of Udayapur, cited by General Briggs as the highest in rank of all the sovereigns in India, renders the same homage, however ill it may comport

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with his caste and personal dignity, to the traditions of his aboriginal subjects. Before he ascends the throne his forehead must first be marked with the blood of a Bhīl. The Hinduized chieftains of central India, receive investiture by the blood of a pure Kol; and so strong a hold has this ceremony on the minds of the people, that amongst the Cheris — once a great tribe, who defended themselves with honour against Sher Shah and the imperial army, now reduced to five or six families, — the head of the little community is still installed under the title of *rājā*, with the token of the round spot of warm aboriginal blood.

"But it is not the Hindus alone that have proved the loyalty of these neglected races. Scarcely a single administrator has ruled over them for any length of time, without finding his prejudices conquered, and his heart softened, leaving on record his sorrow for their present condition, and his belief in their capabilities for good. . . . 'They are faithful, truthful and attached to their superiors,' writes General Briggs, 'ready at all times to lay down their lives for those they serve, and remarkable for their indomitable courage. These qualities have been always displayed in our service. The aborigines of the Carnatic were the sepoys of Clive and of Coote. A few companies of the same stock joined the former great Captain from Bombay, fought the battle of Plassey in Bengal, and laid the foundation of our Indian empire. They have since distinguished themselves in the corps of Pioneers and Engineers, not only in India, but in Ava and Afghanistan, and in the celebrated defence of Jelalabad. An unjust prejudice has grown up against them in the armies of Madras and Bombay, where they have done best service, produced by the feelings of contempt for them, existing among the Hindu and Mahomedan troops. They have no prejudices themselves, are always ready to serve abroad, and embark on board ship, and I believe no instance of mutiny has ever occurred among them.'"* Other testimonies are quoted by the same writer from equally high authorities all showing that the truthfulness and fidelity of these despised races are most satisfactorily established.

Their condition, after many centuries of suffering, is now likely to be improved. Their character and claims are beginning to be understood. It is seen too how they may be utilized by being made to take the place of English soldiers. " In interest, in race, in religion, in habits of life, they are cut off from the Hindus and Mussulmans by a gulf of whose breadth the people of Christian States can form no idea; and their ethnical repugnance is kept in a constant glow by the remembrance of ancient wars and recent wrongs. By extensively employing these tribes as a military police and as soldiers, we should not only relieve the English population of a burden, but we should offer a livelihood to brave predatory people whom the stern order of British rule has deprived of an important source of subsistence." **See* BHĪLS, BHŪTAS, GONDS, GHŪRKAS, etc.

* W.W. Hunter, *Preface to Non-Aryan Dictionary*.

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Acara (Achara) : A name of Śiva. A name of Viṣṇu, Brahmā, the Supreme Being, (in this sense it is sometimes *Mas.*) The word also means eternal beatitude, or exemption from further transmigration. Also religious austerity or moral merit.

Ācāras (Acharas) : Observances of caste and order. The *VP* contains a complete and systematic description of the *ācāra*s, or personal and social customs and obligations of the Hindus. See Chapter VIII *et seq.*

Ācārya (Acharya) : The term *ācārya* sometimes means a priest; but its most usual meaning is a spiritual guide or preceptor, one who invests the student with the sacred thread, and who instructs him in the law of sacrifices, and the mysteries of religion.

Acyuta (Achyuta) : A common name of Viṣṇu: meaning 'the imperishable'.

Acyuta (Achyuta) : Kṛṣṇānanda Nīthi, author of commentary on the *Siddhānta Kalpataru*, called Kṛṣṇālaṁkāra.

Adbhuta (Adbhuta) : The Indra of ninth *manvantara.*

Adharma (Adharma) : A son of Brahmā — the husband of Falsehood (Mṛṣā) and the father of Hypocrisy and Deceit (Dambha and Māyā). From them descended Covetousness, Wrath, Slander, Fear, &c.

Adharma (Adharma) : **1.** Unrighteousness; all behaviour contrary to the Śruti and Smṛti, or religious and legal institution.

2. In philosophy, according to the Nyāya and Vaiśeśika : moral demerit, the result of doing what is forbidden, the peculiar cause of pain, one of the twenty-four qualities united with substance. According to the Sāṁkhya, one of the changeable dispositions of the mind, which being the efficient cause, makes the soul migrate into an animal, a deer, a bird, a reptile, a vegetable, a mineral. According to the Buddhistic doctrine it is the consequence of *upādāna* or exertion of body or speech. According to the Jains it is that which causes the soul in general to continue embarrassed with body, notwithstanding its capacity for ascent and natural tendency to soar.

3. As a personification, Adharma occurs in the Purāṇas as one of the Prajāpatis or mind-born sons of Brahmā; his wife is Hiṁsā (mischief) on whom he begot Anṛta (falsehood) and Nikṛti (immorality) or according to others, Mṛṣā (falsehood) and his children Dambha (hypocrisy) and Māyā (deceit) who were adopted by Nirṛti (misfortune). Adharma is also mentioned as one of the eighteen servants of the sun. — *VP*

Adhidaivata (Adhidaiwata) : **1.** "The Supreme Being in his personality, considered as a deity, and therefore the Supreme Being in his relation to the gods. This includes the two parts, the essence of spirit, and matter, called

(a) *Adhyātma*, the essence of spirit, the origin of souls, and the Supreme Being in his relation to man or individual soul;

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(b) *Adhibhūta*, the material essence, of the Supreme Being in his relation to matter.

2. The one indivisible (*akṣara*) ; that is, the universal energy called indivisible, as contrasted with individual souls (*kṣara*).

3. *Adhiyajña*, the Supreme Being as Viṣṇu or Kṛṣṇa, a manifest object of worship, and therefore the Supreme Being in his relation to religion." — J. C. THOMSON.

Adhipuruṣa (Adhipurusha) : The presiding spirit of the Universe — descended from Viṣṇu.

Adhiratha (Adhiratha) : A son of Satyakarman, one of the kings of Aṅga. He found Karṇa in a basket on the banks of the Ganges, where he had been exposed by his mother Pṛthā.

Adhogati (Adhogati) : The Jains believe that below this world there is a world called *adhogati*, the Abyss, the nethermost hell, above which there are seven infernal worlds; and above these again are ten *pavanaloka*s, purifying worlds (Purgatories) above which is this world of earth.

Adhośiras (Adhosiras) : One of the divisions of the Hindu hell (or *naraka*) in which persons are punished for bribery. — *VP*

Adhvarya priests (Adhvarya priests) : The third class of priests at sacrifices, who had to prepare the sacrificial ground, to adjust the vessels, to procure the animals, and other sacrificial oblations, to light the fire, to kill the animal, and do all the manual labour.

Adhyāropa (Adhyaropa) : A technical term used in the Vedānta system of Hindu Philosophy, meaning 'erroneous imputation' — an allegation that the Unreal is the Real. One of the four Requisites to the study of the Vedānta is, 'the discrimination of the eternal substance from the transient'. This is the discerning that God is the eternal substance, and that all else is non-eternal. To understand this fully the *adhyāropa* or erroneous imputation must be refuted.

Adhyātma (Adhyatma) : The ministers of the soul. A technical phrase in the Sāṁkhya philosophy. Thirteen instruments or ministers of the soul are enumerated, each of which has a 'province' and 'presiding deity', viz. :

1. Intellect is a minister of the soul,
   'Whatever is to be understood' is its province;
   Brahmā is its presiding deity.
2. Self-consciousness is a minister of soul;
   Whatever is to be believed is its province,
   Rudra is its presiding deity.
3. Mind is a minister of soul;
   Whatever is to be resolved on is its province,
   The moon is its presiding deity.

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4. The hearing is a minister of soul,
Whatever is to be heard is its province;
The Ether is its supernatural presiding power.
5. The touch is a minister of soul,
Whatever is to be touched is its province;
The air is its supernatural presiding power.
6. The sight is a minister of soul,
Whatever is to be seen is its province;
The sun is its presiding deity.
7. The taste is a minister of soul,
Whatever is to be tasted is its province;
Varuṇa (the god of waters) is its presiding deity.
8. The smell is a minister of soul,
Whatever is to be smelled is its province;
The earth is its supernatural presiding power.
9. The voice is a minister of soul,
Whatever is to be uttered is its province;
Sarasvatī (or Fire) is its presiding deity.
10. The hands are ministers of soul,
Whatever is to be grasped is their province;
Indra is their presiding deity.
11. The feet are ministers of soul,
Whatever is to be gone over is their province;
Viṣṇu is their presiding deity.
12. The organ of excretion is a minister of soul,
Whatever is to be excreted is its province;
Mitra is its presiding deity.
13. The organ of generation is a minister of soul,
What is to be enjoyed is its province;
Prajāpati is its presiding deity. — BALLANTYNE.

Adhyātma Rāmāyaṇa (Adhyatma Ramayana) : A spiritualized version of the *Rāmāyaṇa*, being an abridgement of the story, the authorship of which is attributed to the mythical Vyāsa, in which the whole has been spiritualized, and every conflicting incident either explained or omitted, whilst the greatest stress has been laid upon the character of Rāma as a — "saviour and deliverer". — WHEELER.

Ādhyātmika (Adhyatmika) : In the Sāṁkhya philosophy. The pain which arises from any of the *adhyātma* or instruments of soul.

Ādi (Adi) : The first. A name given to the *Bramha Purāṇa*, containing ten thousand stanzas.

Adina (Adina) : The son of Sahadeva, celebrated in the wars between the demons and gods.

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Aditi (Aditi) : A daughter of Dakṣa, wife of Kāśyapa, and mother of the gods. At the churning of the ocean, Aditi received the ear-rings then produced, which were given her by Kṛṣṇa. Her history, with that of the other daughters of Dakṣa, is regarded by Professor Wilson as an allegorical personification of Astronomical phenomena. "The thoughts of primitive humanity were not only different from our thoughts, but different also from what we think their thoughts ought to have been. The poets of the Veda indulged freely in theogonic speculation without being frightened by any contradictions. They knew of Indra as the greatest of gods, they knew of Agni as the god of gods, they knew of Varuṇa as the ruler of all; but they were by no means startled at the idea that their Indra had a mother, or that their Agni was born like a babe from the friction of two fire-sticks, or that Varuṇa and his brother Mitra were nursed in the lap of Aditi." (MAX MULLER). "Aditi is an object of frequent celebration in the *Ṛgveda*, where she is supplicated for blessings on children and cattle, for protection and for forgiveness." (MUIR). "Aditi, an ancient god or goddess, is in reality the earliest name invented to express the Infinite; not the Infinite as the result of a long process of abstract reasoning, but the visible Infinite, visible by the naked eye, the endless expanse, beyond the earth, beyond the clouds, beyond the sky. If we keep this original conception of Aditi clearly before us, the various forms which Aditi assumes, even in the hymns of the Veda, will not seem incoherent." — (MULLER)

Dr. Muir, in an elaborate article, discusses the following points: 'Aditi as the mother of the Ādityas'. 'Is Aditi ever identified with the sky?' 'Aditi seems to be distinguised from the earth.' 'Aditi may be a personification of universal nature.' 'Aditi as a forgiver of sin.' 'Aditi's position sometimes subordinate.'

In the two epics, and in the *Bhāgavata Purāṇa*, Aditi is described as the wife of Kāśyapa, and the mother of Viṣṇu in his dwarf incarnation: "An older authority however, the *Vāj-saṁhitā*, gives quite a different account of the relation of Aditi to Viṣṇu, as it represents her to be his wife. In the following passage of the *Tattirīya-saṁhitā* also she is similarly described. "Supporter of the sky, sustainer of the earth, sovereign of this world, wife of Viṣṇu, may the all-embracing and powerful Aditi, filling us with vigour, be auspicious to us (abiding) in her lap." — MUIR, *OST,* Vol. V, p. 53.

Āditya (Aditya) : The sun, called also Sūrya, (and Vivasvat) the chief of the gods at a very early period. The twelve solar dynasties, or personifications of the sun under a different name and sign of the zodiac in each month of the year, are called Ādityas. They belong to a period before the time of the Vedas, when the worship of the elements, particularly of the sun, was first enriched and extended by fancy. The name, Ādityas, is a matronymic from Aditi. The various stories related of the sun, or of the Ādityas, will be given in connection with the histories of the demi-gods to which they refer. Viṣṇu is called chief of the Ādityas.

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Ādityas (Adityas) : The sons of Aditi. They were first reckoned as seven or eight. In the later Indian literature they are always said to be twelve. Contradictory accounts of them are cited by Dr. Muir (IV, 104). In texts from the *Mahābhārata* the Ādityas, though their names are not always uniformly given, are stated to be twelve in number, except in one case where only eleven are specified. Viṣṇu is always named as one of them, and as by the time when these works were written, his dignity had become enhanced in general estimation, he is declared to be the greatst of the twelve. In the *VP* and *Harivaṁśa* it is stated that those who formerly, in the Cākṣuṣa *manvantara*, were called the Tuṣitas, are known as the twelve Ādityas in the Vaivasvata *manvantara*.

Professor Roth (in the *Journal of the Germ. Or. Soc.* VI, 68) has the following observations on the Ādityas. There (in the highest heaven) dwell and reign those gods who bear in common the name of Ādityas. We must, however, if we would discover their earliest character, abandon the conceptions which in a later age, and even in that of the heroic poems, were entertained regarding these deities. According to this conception they were twelve sun-gods, bearing evident reference to the twelve months. But for the most ancient period we must hold fast the primary signification of their name. They are the inviolable, imperishable, eternal beings. Aditi, eternity, or the eternal, is the element which sustains them, and is sustained by them. The eternal and inviolable element in which the Ādityas dwell, and which forms their essence, is the celestial light. The Ādityas, the gods of this light, do not therefore by any means coincide with any of the forms in which light is manifested in the universe. They are neither sun, nor moon, nor stars, nor dawn, but the eternal sustainers of this luminous life, which exists, as it were, behind all these phenomena. — *OST*, V, 56.

Adoption (Adoption) : If a married brāhmaṇa is without male issue he is required to procure a son by means of adoption. He must have a son to perform his obsequies, or believes he would be excluded from happiness after death. So prevalent is this notion amongst the Hindus that women who have only daughters will themselves find their husbands a second wife, notwithstanding all the inconveniences involved. "The adopted son wholly renounces all claim on the property of his natural father, and acquires an unlimited right of succession to all that belongs to his adopted father. From him he is entitled to maintenance and education, as if he were his own son; and to receive, through his means, the advantages of the Triple cord, and of being settled in marriage. The adopted son is obliged, on his part, to take care of his acquired parents in their old-age, and attend to their funeral when they die. He farther enters into the *gotra* or lineage of him by whom he is adopted; and is considered as descended from the same ancient stock. When the ceremonies of adoption commence the new parents perform one which is held to be the most important and essential of any, by tying round the loins of the youth that little string which every male child in India (not

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an outcast) is ceremoniously invested with at the age of two or three years. If the ceremony has been previously performed by the natural parents, the adopting ones break the cord, in token of dissolving the *gotra* from which the child descended; and put in a new one in sign of being called to theirs. On this, as in all other solemn occasions, their first care is to select an auspicious day, by the help of astrology. The child adopted may be a relative or not, but must be of the same caste." — DUBOIS. [from the Supplement →] The brāhmaṇa who is destitute of male issue looks out amongst his nearest relations, such as his brothers or uncles, for a youth whom he may adopt. If he cannot find one in that class of relatives, he goes to his wife's kindred. He may even adopt the children of his own daughter. Those who have several male children, very willingly part with one of them to a relation who has none, particularly if he be rich; by which means the property is retained in the family. But if he does not find a suitable youth, among his own relations or those of his wife, he has recourse to some poor brāhmaṇa with a large family; and if he be in tolerable affluence himself he is not likely to be unsuccessful.

The ceremonies connected with the act of adoption differ in various parts of India, though essentially of the same character everywhere. They generally commence with a sacrifice or offering to the patron god of the house or to Gaṇeśa followed by the sprinkling of holy water by the *purohita*. The sacrificial offerings terminated, the adopting father and mother sit down in a place prepared for the occasion; the natural mother of the child, after receiving presents in money and clothes, as her wages for nursing, approaches the adopter, who in the presence of all the assembly inquires whether she delivers him her child to be brought up; to which she replies *I do deliver him to you to bring up*. This phrase is held distinctly to import, that she gives up her son, not as a slave who is sold, but to be reared as a child of the family.

A dish is then brought in, filled with saffron water, consecrated with *mantra*s by the *purohita*; and the mother, taking the dish, delivers it to the adopter, and at the same time invoking the fire to bear witness, she thrice repeats the words, "I give thee this child; I have a right to him no more." The adopter, taking the child, says, "This child has been given to me, and the fire adjured as a witness of it; and I, having drank of the saffron water, promise to rear him as my own son. He enters into all that belongs to me; my property and my debts."

Then he and his wife, pouring saffron water into the hollow of their hands, and dropping some into the hands of the child, say before the assembly, "we have acquired this child to our stem, and we incorporate him with it". Then drinking the water from their hands, they make a profound obeisance to the assembly, and the officiating brāhmaṇas reply *āśīrvādam* (blessing). The ceremony is terminated as all their festivals are, by a repast to the brāhmaṇas and the distribution of betel and pieces of money.

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Amongst the śūdras the adopting parents pour on the feet of the child water from the pitcher which they hold in one hand; and catching it with the other hand, drink it.

In some cases the child is simply surrendered and accepted in the presence of fire, which is appealed to as witness of the adoption; and this suffices to render it valid and legal.

On the banks of the Ganges the act is performed by taking the river to witness the mutual agreement; and this stands in the place of other ceremonies.

In whatever way adoption is consummated, the adopted child loses all right to the property of his natural parents, and is not answerable for the debts they may leave behind them. The adoption of girls is rare, though not without example. *See* DUBOIS, *DPI*.

Adrika (Adrika) : The mother of Vyāsa. "The *muni* Parāśara, having occasion to cross over from one side of the Ganges to the other bank, employed a ferry boat, rowed by a fisherman's daughter, towards whom he felt an attraction; the consequence of which was the birth of a son. A Tamil version of the Bhāratam enigmatizes the matter, by stating that Vyāsa was born from a fish; but the Sanskrit original, not remarkable for fastidiousness, states the case with all simplicity." — TAYLOR.

Adṛsyanti (Adrisyanti) : The wife of Śakti, and mother of Parāśara, which see.

Advaita (Advaita) : The name of a school of philosophy and theology, established by Śaṅkarācārya, founder of the monasterium of Śṛṅgeri, near the Tumbudra river. The system regards the Supreme spirit and the human spirit as one; in degradation through ignorance, and re-absorbed on obtaining true wisdom. It regards the world as an illusion; all external objects as different forms of the one deity, besides whom there exists nothing else. As gold is one, though in various forms, as money, ear-rings and other ornaments, so the one sole existent deity is found in all the various forms that appear to exist around us. "The Vedānta of Vyāsa, which considered all existing beings and things to be an evolution of deity, and the deity in and throughout all beings and things, was, by Śaṅkarācārya, drawn out to the full consequence; which is, that the soul of man is a part of deity, not different; the body is a temporary prison; on its decease the soul flows into deity, as air in a closed earthen vessel, when this is broken, flows into the common atmosphere. It does not, however, appear that the idea of deity, on this system, philosophically includes personality; but means the supreme universe. It leans towards the female energy system; of matter (or nature) being the great spontaneous mother. Śaṅkarācārya discoursed freely of Śiva and Pārvatī, and wrote hymns to both; maintaining, besides, the oneness of Bramhā, Viṣṇu and Śiva." There are many treatises in Tamil, Telugu and Canarese, on the Advaita philosophy, which seems to have been

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made a special study in the south more than the north of India.

Advaitānanda (Advaitananda) : The author of a commentary on the Vedānta; and preceptor of Sadānanda who wrote the *Vedānta Sāra*. Nothing certain is known as to the time when he lived.

Adyas (Adyas) : One of the five classes of goods prevailing in the sixth *manvantara*, of which period Cākṣuṣa was the Manu.

Agada (Agada) : One of the eight branches into which medical science is divided by the Hindus. Agada treats of the best antidotes to Poisons.

Āgama (Agama) : A divine system of doctrine.

Agastya (Agastya) : A great sage whose hermitage was situated in a beautiful locality, on the borders of a forest near the Vindhya mountains. Rāma, with his wife Sītā and brother Lakṣmaṇa, paid the sage a visit, which is thus narrated in the *Rāmāyaṇa*, "As they went they beheld the trees of the forest in full flower, surrounded by climbing plants, broken by the trunks of sportive elements, enlivened with playful monkeys, and vocal with joyous birds. Rāma, as he viewed the beautiful wilderness, said to his brother Lakṣmaṇa: 'The hermitage of Agastya appears in view; this is the abode of the sage who freed the southern quarter from the *rākṣasas*; at whose command the Vindhya mountain forbore to rise higher in the sky; who drank up the sea abounding in crocodiles and great fishes; who was entreated by the gods, with Indra at their head, to destroy the *dānavas*: O Lakṣmaṇa, here will I spend the remainder of my exile: Here the perfect men, the great sages, cast off their old bodies, and ascend in new bodies to heaven on chariots as replendent as the sun.'

Agastya presented Rāma with the bow of Viṣṇu, the arrow of Brahmā, two inexhaustible quivers and a scimitar; also with a superb coat of mail which had been given to the sage by Indra.

The *Rāmāyaṇa* gives the following legend of Vātāpi and Ilvala who were destroyed by Agastya: "In former times, two cruel *rākṣasas*, the devourers of brāhmaṇas, resided here, and their names were Vātāpi and Ilvala, and Ilvala was accustomed to assume the form of a brāhmaṇa, and speak the sacred tongue, and invite the brāhmaṇas under pretence of solemnizing a *śrāddha*: Then his brother Vātāpi assumed the form of a ram, and was consecrated for the sacrifice by Ilvala; and when the brāhmaṇas had eaten the ram, Ilvala called to his brother to come forth, and Vātāpi came forth out of the stomachs of the brāhmaṇas, bleating like a sheep, and tearing his way through their bodies. Thousands of brāhmaṇas were thus destroyed, when Agastya came to this spot, and accepted the invitation to a *śrāddha*; and Agastya had not eaten for many years, and he devoured the whole of Vātāpi in the form of a ram, and then prayed to Gaṅgā; and the goddess appeared in his alms dish, and he touched the water, and pronounced her divine name: Then when Ilvala called on his brother to come forth, Agastya

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laughed and said: 'Your brother has been eaten by me in the form of a ram and has now gone to the abode of Yama, and for him there is no coming forth:' Ilvala in a rage began to assail Agastya, but was immediately consumed by the fire which flashed from the eyes of the sage: This hermitage, which formely belonged to the two *rākṣasa*s, is now inhabited by the brother of Agastya." Goldstucker writes,"Agastya was the reputed author of several hymns of the *Ṛgveda*. He is represented as of short stature, and is said by some to have been born in a water jar. He is also mentioned as one of the oldest medical authors, considered as the civilizer of the south and as the regent of the star Canopus." [From the Supplement →] In a note of Professor Wilson's to the *Uttara-Rama-Carita* (Vol. XI, p. 322), there is a legend of Agastya similar to that related of Āstīka, q.v. "Agastya having seen his ancestors suspended by their heels in a pit, was told by them that they could only be extricated from their position by his begetting a son. In order to obtain a wife for this purpose he made a girl of the most graceful parts of the animals of the forest, and gave her without his privacy to the king of Vidarbha, to be his daughter. She was named Lopamudrā from the distinctive beauties (*mudrā*) of animals, as the eyes of deer, &c., being subjected to loss (*lopa*) in her superior charms. When marriageable Agastya demanded her of her father, and although sorely against his will, the king was obliged to consent to her becoming the wife of the sage." — Wilson, XI, 322.

Agastya (Agastya) : A celebrated Tamil author, who is considered by Dr. Caldwell to have lived in the sixth century BC, but the Tamilians assign a much earlier date.

Agathammā (Agathamma) : One of the tutelary goddesses of Madras.

Aghorahanta (Aghorahanta) : The priest of Cāmuṇḍā, a terrific goddess in the drama of *Mālatī and Mādhava*.

Aghorī, or Aghorapanthī (Aghori, or Aghorapanthi) : The original *aghorī*-worship seems to have been that of *devī* in some of her terrific forms, and to have required even human victims for its performance. In imitation of the formidable aspect under which the goddess was worshipped, the appearance of her votary was rendered as hideous as possible, and his wand and water-pot were a staff set with bones and the upper half of a skull: the practices were of a similar nature, and flesh and spirituous liquors constituted, at will, the diet of the adept.

"The regular worship of this sect has long since been suppressed, and the only traces of it now left are presented by a few disgusting wretches, who, whilst they profess to have adopted its tenets, make them a mere plea for extorting alms. In proof of their indifference to worldly objects, they eat and drink whatever is given to them, even ordure and carrion. They smear their bodies also with excrement, and carry it about with them in wooden cup, or skull, either to swallow it, if by so doing they can get a few pice; or to throw

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it upon the persons, or into the houses of those who refuse to comply with their demands. They also for the same purpose inflict gashes on their limbs, that the crime of blood may rest upon the head of the recusants; and they have a variety of similar disgusting devices to extort money from the timid and credulous Hindu. They are fortunately not numerous, and are universally detested and feared." — WILSON, *Works,* Vol. I, p. 234.

Āgneya (Agneya) : The name of one of the eighteen Purāṇas. *See* AGNI PURĀṆA.

Āgneyāstram (Agneyastram) : The name of the fiery weapon given by Aurva to Sagara, and with which he conquered the barbarians who had invaded his patrimonial possessions. [From the Supplement →] Fiery arms or rockets, were possibly employed by the Hindus in remote antiquity, as well as in recent times; whence came the notion of certain mysterious weapons framed of the elements, and to be wielded only by deities and demi-gods. These make a great figure in the battle scenes of the *Rāmāyaṇa* and *Mahābhārata.*

Āgneyī (Agneyi) : The wife of Uru, a descendant of Dhruva, and mother of six excellent sons, Aṅga, Sumanas, Svāti, Kratu, Aṅgiras and Śiva.

Agni (Agni) : "The deity of fire, one of the most ancient and most sacred objects of Hindu-worship. As such, Agni is considered as the mediator between men and gods, as protector of mankind and their home, and as witness of their actions; hence his invocation in all solemn occasions, at the nuptial ceremony, &c. He is one of the eight Lokapālas, or guardians of the world, and especially the Lord of the south-east quarter. He appears in the progress of mythological personification as a son of Aṅgiras, as a king of the *pitṛs* or Manes, as a Marut, as a grandson of Śāṇḍila, as one of the seven sages during the reign of Tamasa, or the fourth Manu, as a star, and as a *ṛṣi* or inspired author of several Vadic hymns."*

He is generally described as having two faces, three legs and seven arms, of a red or flame colour, and riding on a ram. Before him is a swallow-tailed banner on which a ram is also represented. He is described by others as a corpulent man of a red complexion, with eyes, eyebrows, head and hair, of a tawny colour, riding on a goat. From his body issue seven streams of glory, and in his right hand he holds a spear. Agni is the son of Kāśyapa and Aditi. His consort or Śakti is Svāhā, a daughter of Kāśyapa. Brāhmaṇa priests are ordered to maintain a perpetual fire; and in the numerous religious ceremonies of the Hindus Agni is commonly invoked. The god is sometimes figured with a forked representation of fire issuing from his mouth; and sometimes with seven tongues of fire. (*See* COLEBROOKE'S *Essays.*)

Agni, like Indra, is sometimes addressed as the one great god who makes all things, sometimes as the light which fills the heavens, sometimes as the

* Goldstücker.

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blazing lightning, or as the clear flame of earthly fire. The poets pass from one application of the word to another with perfect ease, as conscious that in each case they are using a mere name which may denote similar qualities in many objects. There is no rivalry or antagonism between these deities. Agni is greatest, Varuṇa is greatest, and Indra is greatest: but when the one is so described, the others are for the time unnoticed, or else are placed in a subordinate position. Thus Agni is said to comprehend all other gods within himself, as the circumference of a wheel embraces its spokes; * and not unfrequently Indra is said to be Agni, and Agni is said to be Indra; while both alike are Skambha, the supporter of the world.

Hence the character of the god is almost wholly physical. The blessings which his worshippers pray for are commonly temporal. In the earlier hymns he is generally addressed as the fire, which to mortal men is an indispensable boon; in the more developed ceremonialism of later times he is chiefly concerned with the ordering of the sacrifice.

"As the special guardian and regulator of sacrifices Agni assumes the character of the Hellenic Hestra, and almost attains the majesty of the Latin Vesta. He is the lord and protector of every house, and the father, mother, brother and son of every one of the worshippers. During life he shields men from harm, and at death he becomes the *Psycho pompos*, as conveying the 'unborn part' of the dead to the unseen world."** [From the Supplement →] "Agni, who in the Vedas is the type of the sacrifice, and with it of civilisation and social virtue, takes an entirely different character in his capacity of '*kravyād*', or flesh-eater. He is represented under a form as hideous as the beings he is invoked to devour. He sharpens his two iron tusks, puts his enemies into his mouth and swallows them. (*ṚV*, X. 87. 2 ff.) He heats then edges of his shafts, and sends them into the hearts of the *rākṣasa*s. He tears their skin, minces their members, and throws them before the wolves to be eaten by them, or by the shrieking vultures." — Muir, II, 391.

2. Agni is also the name of a star in the tail of the planetary porpoise.

Agni Purāṇa (Agni Purana) : This Purāṇa derives its name from its having been communicated originally by Agni, the god of Fire, to the *muni* Vasiṣṭha, for the purpose of instructing him in the two-fold knowledge of Brahmā. By him it was taught to Vyāsa, who imparted it to Sūta; and the latter is represented as repeating it to the *ṛṣi*s at Naimiṣāraṇya. The contents of different copies vary from fourteen to sixteen thousand stanzas. The early chapters of the work describe the *avatāra*s, and in those of Rāma and Kṛṣṇa avowedly follow the *Rāmāyaṇa* and *Mahābhārata*. Other portions contain instructions for the performance of religious ceremonies — chiefly mystical forms of Śaiva-worship. There are also chapters descriptive

* Muir.

** Cox, *Mythology of Aryan Nations.*

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of the earth and the universe, the duties of kings, &c., much of which has obviously been taken from the *Viṣṇu* and other Purāṇas. On these accounts Professor Wilson regards it as a comparatively modern work, without 'legitimate claims to be regarded as a Purāṇa', and only 'valuable as embodying and preserving relics of antiquity'.

Agnibāhu (Agnibahu) : One of the ten sons of Priyavrata and Kāmyā, famous for strength and prowess. It is said of him in the *VP*, that when he adopted a religious life, he remembered the occurrences of a prior existence, and did not covet dominion, but diligently practised the rites of devotion, wholly disinterested, and looking for no reward.

Agnīdhra (Agnidhra) : The brother of the above, was made by his father king of Jambudvīpa, and had nine sons who are enumerated and more or less celebrated in the Purāṇas.

Agnihotra (Agnihotra) : A burnt offering, or libation of clarified butter on sacred fire.

Agniṣṭoma (Agnishtoma) : **1.** A son of the Manu Cākṣuṣa; **2.** the name of a sacrifice produced from the eastern mouth of Brahmā, along with the Gāyatrī, and the *Ṛgveda*. — *VP*, 42.

Agniṣvāttas (Agnishwattas) : A class of *pitṛs*, a divine race inhabiting celestial regions of their own. This class consists of those householders who when alive did not maintain their domestic fires, nor offer burnt sacrifices. Some of the Purāṇas identify the Agniṣvāttas with the seasons. — *VP*, p. 239.

Agnivarcas (Agnivarchas) : One of Sūta's scholars, who became a celebrated teacher of the Purāṇas.

Agnivarṇa (Agnivarna) : A prince whose name occurs in various Purāṇas; but little more is known of him beyond his being a descendant of Rāma.

Agniveśa (Agnivesa) : A sage named in the *Mahābhārata*, the son of Agni, the diety of fire. He was one of the early teachers of medicine.

Agrahāra (Agrahara) : A village granted to brāhmaṇas by government free, or at a favourable assessment; there are three kinds, viz.:

1. Sarvamānya — rent-free.
2. Jodi — partially rent-free.
3. Triṣvega — one-third part of the produce is given for rent.

Agrahāyaṇa (Agrahayana) : The name of one of the lunar months.

Agrasya (Agrasya) : The first day of the Hindu year which falls on the new moon in March. A feast goes on for three days at this period — the new year's day festival.

Ahalyā (Ahalya) : The wife of the *ṛṣi* Gautama, of whom the following legend is related: One day when the sage was absent from his dwelling, the

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mighty Indra passed by, and burned with an impure passion for the wife of Gautama; he entered the hut in the disguise of the sage, and began to entreat Ahalyā; and Ahalyā, knowing him to be the Rājā of the celestials, in the wantonness of her heart yielded to his desires. Then the sovereign of the gods left the hermitage, but at that moment Gautama entered, and he was invincible even to the gods, through the power of his austerities. Perceiving him, Indra was overwhelmed with sadness; and the sage, beholding the profligate lord of gods in his disguise, thus addressed him in words of dreadful anger: "O depraved wretch, assuming my form you have perpetrated this great crime! Therefore from this moment do you become a eunuch!" The great sage then pronounced this curse upon his wife Ahalyā: "O sinful wretch, for thousands of years shall you remain in the forest, abandoned by all and invisible to all, until Rāma, the son of Daśaratha, shall enter here, and you from beholding him shall be cleansed from all sin, and again approach me without fear." With these words the illustrious Gautama abandoned this hermitage, and performed religious austerities on the summit of the Himālaya mountains.

Having heard this holy legend, Rāma entered the hermitage, preceded by Viśvāmitra; and at that moment, Ahalyā was released from her curse, and became visible to all; and a shower of flowers fell from heaven, and divine music was heard in the sky. Then the illustrious Gautama, beholding with divine eye that his consort was cleansed from all sin, repaired again to his hermitage; and having paid due honours to Rāma, he engaged in sacred austerities with his purified spouse. And Rāma proceeded to Mithilā with his brother and Viśvāmitra. — It is said that Indra means the sun, and Ahalyā, the night; and as the night is seduced and ruined by the sun of the morning therfore is Indra called the paramour of Ahalyā.

Ahaṁkāra (Ahankara) : Consciousness, or Egotism. The sense of *ahaṁkāra*, says Professor Wilson, cannot be very well rendered by any European term. It means the principle of individual existence, that which appropriates perceptions, and on which depend the notions, I think, I feel, I am. It might be expressed by the proprosition of Descartes reversed. 'Sum, ergo cotigo, sentio', &c. The equivalent employed by Mr. Colebrooke, egotism, has the advantage of an analogous etymology. In the *Sāṁkya Kārikā* three varieties of *ahaṁkāra* are described. From the first kind proceed the senses; from the third the unconscious elements; both kinds being equally inert of themselves, are rendered productive by the cooperation of the second, the energetic modification of *ahaṁkāra*, which is therefore said to be the origin both of the senses and the elements. Colloquially *ahaṁkāra* is still in common use throughout India in the sense of pride, or great conceit.

Ahar (Ahar) : Day. One of the forms of Bramhā during the work of creation. — *VP*, p. 40.

Āhavanīya (Ahavaniya) : The consecrated fire for oblations. This, with the

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gārhapatya and *dakṣiṇā* form the *tretāgni*, or triad of sacred fires, in opposition to the *laukika* or merely temporal ones. See FIRE, Sacrificial.

Ahi (Ahi) : A name of Vṛtra, the demon who personifies drought, and is also called Suṣṇa.

Ahikṣetra (Ahikshetra) : The capital of the northern portion of Pāñcāla, supposed to be the same as Adisathrus in Ptolemy.

Aindrajālika (Aindrajalika) : Conjuring; from *indra,* a diety, and *jāla*, a net. The art of magic or necromancy has always been prevalent in India, and attained a degree of perfection that has perhaps not been surpassed in any other country. Even to this day feats are performed which it is difficult for the most acute observers to explain. The apparent production and growth of a mango tree is a performance so cleverly executed as to excite the astonishment of those who have been most determined to discover how the illusion is effected. In the Hindu dramas magicians are described as having a bunch of peacock's feathers in their hands, and this bunch still forms the implement of conjuring, and is carried by mendicants in India who pretend to skill in magic; it is especially used by Jaina-vagrants.

Aindrī (Aindri) : The son of Indra; a name of Arjuna, the third of the Pāṇḍava princes.

Airāvata (Airavata) : The king of elephants, produced from the churning of the ocean, and taken by Indra, who subsequently used it as his vehicle. The name has been derived from Irāvat 'watery', and supposed to allude to the north, as the quarter whence rain comes, or to the original idea of a cloud, in which Indra as the king of clouds, is mounted, and therefore called his elephant. Professor Wilson refers it to the fact of his being produced from the watery ocean; **2.** Airāvata is also the name of the north portion of the sun's path among the lunar asterisms; **3.** The name of a celebrated serpent with many heads, one of the progeny of Kadru.

Aitareya Brāhmaṇam (Aitareya Brahmanam) of the *Ṛgveda:* This work contains the earliest speculations of the brāhmaṇas on the meaning of the Sacrificial Prayers, and on the origin, performance, and meaning of the Rites of the Vedic Religion. It consists of forty *adhyāyas*. Translated and edited by Dr. Martin Haug, 2 vols. 12 mo., Bombay, 1863.

Aitareyāraṇyaka (Aitareya-aranyaka) : A commentary on the beginning of the *Ṛgveda*. It is ascribed to Mahidasu the son of Itarā.

Aja (Aja) : The unborn. A name of Bramhā; of Śiva; of Viṣṇu; also of Kāma, or Cupid. Aja is also the proper name of a mythical prince, the son of Raghu, and father of Daśaratha. This prince forms the subject of the first and longest of Mr. Griffiths' beautiful Idylls from the Sanskrit. The story is taken from the *Raghuvaṁśa* of Kālidāsa. (*See* RAGHU) The childhood and youth of Aja are described in glowing terms, and in due course he was sent

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by his father to the *svayaṁvara* of the princess Indumatī Devī, daughter of the Rājā of Vidarbha. On his way thither while resting in the heat of the day, the encampment was disturbed by a wild elephant which Aja ordered to be shot. On being pierced by an arrow a figure of great splendour issued from the body of the elephant; and standing in mid-air thus spoke: "Aja Mahārāya, I was formerly a *gandharva*, but for mocking a holy *ṛṣi* was cursed to be born in an insane elephant; but on my begging for mercy was told I should be released by the son of Raghu Mahārāja, called Aja, when on his way to be married." He then gave Aja the arrows used by the *gandharva*s and instructed him in the use of them.

On arriving at the capital of Vidarbharāya he was treated with great respect, and was selected from amongst all the assembled princes by the fair Indumatī Devī, who intimated her choice by herself placing the garland on the neck of Aja. In the contests that ensued with the other disappointed suitors Aja obtained a complete victory by means of the arrows received from the *gandharva*. He then returned to his father's kingdom, with his lovely bride; succeeded to the throne, and reigned wisely and well for many years.

After the birth of his distinguished son Daśaratha (father of Rāma) his beloved wife Indumatī Devī was killed by the fall of Nārada's garland, when asleep in an arbour of the summer palace. On Daśaratha's attaining his majority Aja is said to have ascended to Indra's paradise, leaving his body between the rivers Ganges and Sarayū.

Ajagava (Ajagava) : The bow of Mahādeva which fell from the sky, at the birth of Pṛthu, with celestial arrows and panoply from heaven.

Ajaka (Ajaka) : **1.** A descendant of Pururavas, the son of Sumanta (or according to others of Sunaha) and grandson of Jahnu; **2.** A king of Magadha of the line of Pradyota.

Ajamadha (Ajamadha) : **1.** A son of Suhotra and author of Vaidic hymns; **2.** The twenty-sixth king of the lunar dynasty; **3.** A surname of Yudhiṣṭhira, the friend of Aja.

Ajamīḍha (Ajamidha) : A son of Hastin, the founder of the celebrated city of Hastināpura, finally ruined by the encroachments of the Ganges, but vestiges of which were lately to be traced along the river nearly in a line with Delhi, about 60 miles to the east.

Ajanta (Ajanta) : A river in the hills below the river Tāptī, to the north of Bombay. "In this ravine, somewhere about the first century of our era. Buddhists began to excavate architectural caves. These are twenty-six in all, and of these twenty-two are conventual abodes, whilst the remaining four are *caitya* halls or places of worship." *A&MI*, p. 401. A full description of these caves is given in Fergusson's *History of Architecture*. It is seen from the costume carefully represented in the pictures at Ajantā, that the

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Hindus still dress in the fashion that then prevailed; and which was described by the Greeks who accompanied Alexander the Great to India, as consisting of two cloths, one reaching to the middle of the leg, whilst another is folded around the shoulders. The cloth is described as being made from wool which grows in trees.

Ajapas (Ajapas) : Sons of Kardama, *pitṛs* of the vaiśyas, called also Kāvyas and Susvadhas.

Ajapasya (Ajapasya) : A surname of Rājīvalocana, the son of Śvetakarṇa; his sides were black like the skin of certain goats, when he was drawn out of the water, after having been found exposed by his mother and purified by two sons of Sraviṣṭā.

Ajavīthi (Ajavithi) : A division of the lunar mansions.

Ajigarta (Ajigarta) : A *ṛṣi* mentioned in the *Aitareya Brāhmaṇa*. He lived in the forests with his three sons Sunapucha, Sunahṣepha and Śunolāṅgula. He sold his son Sunaheṣpa to be offered as a sacrifice, showing that the brāhmaṇas at that early period were familiar with the idea of human sacrifices. "If we accept the Āryan origin of Ajigarta, the seller and butcher of his own son, it is important to remark how great a difference there must have been between the various Āryan settlers in India. . . . Yet there remains the fact that, with all the vaunted civilization of the higher Āryan classes, there were Āryan people in India to whom not only a young prince could make the offer of buying their children, but where the father offered himself to bind and kill the son whom he had sold for a hundred cows."*

Ajita (Ajita) : A form of Viṣṇu. "The unequalled energy of Viṣṇu combining with the quality of goodness, and effecting the preservation of created things, presides over all the *manvantaras*, in the form of divinity." — *VP*, p. 264.

Ajita (Ajita) : Unconquered; unexcelled. **1.** The proper name of several gods and persons , viz., Viṣṇu, Śiva; **2.** One of the seven *ṛṣis* who preside during the reign of the fourteenth Manu; **3.** A name of Maitreya or a future Buddha; **4.** The second of the *arhats* or Jaina saints of the present Avasarpiṇī; **5.** The attendant or the ninth Jaina *arhat*; **6.** A descendant of Ikṣvāku and a son of Jitaśatru by Vijaya.

Ajitas (Ajitas) : A class of deities whose history is thus given. In the beginning of the *kalpa* twelve gods named Jayas were created by Brahmā, as his deputies and assistants in the creation. They, lost in meditation, neglected his commads; on which he cursed them to be repeatedly born in each *manvantara* till the seventh. In the first they became Ajitas.

Ajñāna (Ajnana) : A technical term used in the Vedānta system, meaning 'ignorance', which the Vedāntists declare is a somewhat that is not to be

* Max Müller, *ASL*, p. 415.

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called positively either entity or non-entity — not a mere negation but the opponent of knowledge, consisting of the three fetters. According to the Naiyāyikas *ajñāna* is merely the non-existence, or negation, (*abhāva*) of *jñāna*. To deny this the writer calls it *bhāva*, implying that it is not *abhāva*.

Ajobhāga (Ajobhaga) : The unborn part of man. After death and the cremation of the body, Agni is supplicated to kindle the unborn part with his heat and flame, and, assuming his most auspicious form, to convey it to the world of the righteous. Before, however, this unborn part can complete its course from earth to the third heaven, it has to traverse a vast gulf of darkness. Leaving behind on earth all that is evil and imperfect, and proceeding by the paths which the fathers trod, the spirit, invested with a lustre like that of the gods, soars to the realms of eternal light, &c. — *OST*, Vol. V, p. 303.

Akāli (Akali) : (Immortals). Zealots of the Sikh religion, soldiers of God, who with their blue dress and bracelets of steel, claimed for themselves a direct institution by Govinda Singh. They combined warlike activity with the relinquishment of the world, and became the armed guardians of Amritsar. It cost Ranjīt Singh much time and trouble to reduce them to order.

Akampan (Akampan) : One of the giant-leaders of Rāvaṇa's army; it was Akampan who told his king of the strength and invincibility of Rāma.

> "No power can check, no might can tame,
> Rāma, a chief of noblest fame."

He then counselled Rāvaṇa to try stratagem to effect his purpose.

> "That hero in the wood beguile
> And steal his lovely spouse the while."

Akampana (Akampana) : A king who lived in the *kṛta yuga*, but who was so far from enjoying the tranquillity generally predicated of that happy time, that he was overcome by his enemies in a battle, in which he lost his son, and suffered in consequence severe affliction. — *OST*, Vol. I, p. 505.

Akaṇiṭhaka (Akanithaka) : The name of the twenty-second heaven of Buddhism.

Ākāśa (Akasa): Ether, the medium of sound. A very important 'element' in the philosophy of the Purāṇas. — *See VP*, pp. 16, 17.

Ākāśavāṇī (Akasavani) : A divine manifestation, in which the deity is heard but not seen.

Akrūra (Akrura) : The son of Svaphalka and Gāndinī who took charge of the celebrated *syamantaka* jewel from Śatadhanvan, when he was pursued by Kṛṣṇa; and through the virtue of that gem there was no dearth nor pestilence in the whole country. When Kṛṣṇa discovered that the precious jewel was in Akrūra's possession he desired him to retain it; Akrūra, thus

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urged, afterwards wore it publicly round his neck, where it shone with dazzling brightness; and he moved about like the sun, wearing a garland of light. Akrūra conveyed Kṛṣṇa and Rāma, when youths, to Mathurā, where Kṛṣṇa performed some of his great exploits.

Akṣa (Aksha) : A son of the great giant Rāvaṇa, who was slain by Hanumān. [From the Supplement →] Akṣa was heir to the throne, a youth merely, but who had already made himself a name in the battle-field. He entreated his father to allow him to try his strength with Hanumān. When the noble son of the wind saw this new opponent, his heart was filled with compassion. "This hero is still but a child," he thought, "it were against my will to slay him in an hour when life seems filled with beauty." Accordingly, the gallant monkey, wishing to spare Akṣa, sprang to the ground, overturned the chariot with a blow and killed the horses. But nothing daunted, the brave youth sprang up, and bounded through the air to meet Hanumān, 'well done, valiant Simian!' he shouted, 'but thou hast not yet triumphed'. When he saw that Akṣa's daring only augmented with the combat, "There is no help for it," said the magnanimous ape regretfully, "A fire that increases cannot be despised; I cannot let pity for this hot headed boy imperil my mission!" Thereupon he seized the young warrior by the feet and threw him down head foremost. So Akṣa, the lion-hearted, the joy of the city of Laṅkā, lay cold and dead on the breast of the one mother earth. — *IE*, 233.

Akṣata (Akashata) : Grains of rice tinged with a reddish hue, placed by the husband on the head of the infant after the ceremony of *āratī*, and after the women have retired.

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Akṣohiṇī (Akshohini) : An Army consisting of 109,350 infantry, 65,610 cavalry; 21,870 chariots; and 21,870 elephants.

Akuli (Akuli) : The name of one of the priests of the *asura*s. It was he who with another priest of the same class called Kilāta, obtained permission from Manu to sacrifice for him, and took for the victim first a bull of Manu's into which an *asura*-slaying voice had entered. When it had been slaughtered the voice departed out of it and entered into Manu's wife Mānavī. "Wherever they hear her speaking, the *asura*s and *rākṣasa*s continue to be destroyed in consequence of her voice. The *asura*s said: 'She does us yet more mischief; for the human voice speaks more.' Kilāta and Akuli said, 'Manu is devout believer: let us make trial of him!' They came and said to him, 'Manu, let us sacrifice for thee!' 'With what (victim)?' he asked. 'With this (thy), wife,' they replied. 'Be it so,' he answered. When she had been slaughtered the voice departed out of her and entered into the sacrifice and the sacrificial vessels. Thence they were unable to expel it. This is the Asura-slaying voice which speaks out (when the two stones are struck with the *śamyā*, as a part of the ceremonial). Wretched became the enemies of that man for whom, when he knows this they cause this voice here to reverberate."*

* Muir's *OST*, vol. 1, p. 189.

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Akūti (Akuti) : **1.** The second daughter of Svāyambhuva Manu and his wife Śatrūpā, the first pair. She was 'graced with loveliness and exalted merit'. She was married to Rūci, and had twins. Yajña and Dakṣiṇā, who afterwards became husband and wife, and had twelve sons, the deities called Yamas. Dr. Muir remarks that the word is found in the *Ṛgveda* with the signification of 'will' or 'design'; but appears to be personified in a passage of the *Taittirīya Brāhmaṇa*, where it is said. "Ira was the wife of the creators. Akūti kneaded the oblation." — *OST*, Vol.1, p.73. 2. Also the name of the wife of Cākṣuṣa.

Alaka (Alaka) : King over the earth for sixty thousand and sixty hundred years; this protracted existence was enjoyed through the favour of Lopamudrā, and having lived till the period at which the curse on Kāśī terminated, he killed the *rākṣasa* Kṣemaka by whom the city had been occupied after it was abandoned by Divodāsa, and caused the city to be re-inhabited.

Alakā (Alaka) : The Himālayan residence of Kuvera the god of riches. It is termed in the 'Cloud Messenger' the City of the Blessed; and is described as unmatched for lovely girls, who learn to choose the flowers that suit them best.

> The amaranth, bright glory of the spring;
> The lotus gathered from the summer flood;
> Acacias taught around their brows to cling;
> The jasmine's fragrant white their locks to stud;
> And bursting at thy rain the young Kadamba bud.*

Alakanandā (Alakananda) : One of the four great branches of the river Ganges, which was carried by Śiva upon his head for a hundred years; and was the river which raised to heaven the sinful sons of Sagara, by washing their ashes.

Ālambana (Alambana) : The exercise of the *yogī* while endeavouring to bring before his thoughts the gross form of the Supreme Being. It also means the silent repetition of prayer.

Alaṁkāra (Alankara) : Ornament, decoration. *Alaṁkāra* is frequently mentioned as one of the daily ceremonies to be observed, and means then the putting on of ornaments. Alaṁkāra Śāstrī means Rhetoric, a subject on which various treatises exist, but none of any intrinsic value.

Allama Prabhu (Allama Prabhu) : Among the Vīra Śaivas a lesser incarnation, or form of Śiva. He appears to have been a *Brahman*, who acted in close concert with the elder Bāsava; whether as a primary instigator, or subsequent accomplice, is not clear. But he became Bāsava's *guru* or spiritual adviser, and, as such, was concerned in the revolution at

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* Griffith's Translation.

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Kalyāṇapurī, in which the king Bījala was slain, and a new religion established. The *Prabhu liṅga līlā* is a popular poem, in Telugu, and composed expressly in order to magnify the great excellencies of Allama Prabhu as a form of Śiva, and especially his chastity, that resisted all the fascinations of the *tāmasa guṇa* or evil portion of Pārvatī; which became incarnate as a woman, Māyā or Frans, in order to tempt him. "In the *Bāsava Purāṇam*, Allama Prabhu is stated to have travelled about, and especially to Śrī Śailam in Telingana, performing various wonders, and possessed of a body invulnerable. No record of the manner of his death has been observed." — (TAYLOR) There is a good abstract of *Prabhu-liṅga līlā*, by C. P. Brown, in the *Catalogue Raisonné*, vol.2, p. 838.

Alloo (Alloo) : A raw hide used by the Rājpūts to cover themselves when they assert their claim to a disputed piece of land.

Aluvar (Aluvar): Rulers; twelve heads and original leaders of the Vaiṣṇava faith in the Peninsula only. They were born in various places, and lived in different times. To understand their office and importance the reader must be apprized that the Śaiva system first obtained a hold and influence in the Peninsula; and, in some instances, by exterminating the Buddhists or Jains who preceded them. The Vaiṣṇavas, on their coming, had not only to deal with a rude and savage people, following superstitious customs, some of which continue to the present day, but also had to contend with the astute and powerful Śaivas already in possession; and sometimes in the way of puplic disputation — as at Villiputtūr in the Pāṇḍya kingdom, at Uriyur in the Cola kingdom, and at Sri Permattūr in the Toṇḍamaṇḍalam. These, or others, were engaged in translating portions of the Vedas into Tamil poetry, now known as the *tiru-morhi* or sacred word. Different books exist, containing in all many thousand stanzas, said to indicate the idiom of foreigners. Twelve individuals, distinguished in these or other ways in the first establishment of Vaiṣṇavism, were named Aluvar; and are regarded with high veneration by modern votaries. An approximation towards deification has been assigned, by metaphorically viewing them as incarnations of Viṣṇu's arms, ornaments, or attendants. Their names in order are — 1. Poyālvār; 2. Puthatālvār; 3. Peyālvār; 4. Tirumal Peyālvār; 5. Namālvār; 6. Kulasecharālvār; 7. Periyālvār; 8. Tirupanālvār; 9. Tirumangayalvār; 10. Tondamālvār; 11. Yempramanār, or Yetirāja, or Rāmānujācārya; 12. Kurattālvār. — TAYLOR.

Amara Siṁha (Amara Sinha) : The author of the *Amarakośa*. He was also an eminent poet, and one of the nine gems, as these poets were termed, who were the ornaments of Vikramāditya's court. Unfortunately he held the tenets of heterodox sect, and his poems perished in the persecutions fomented by intolerant philosophers against the persons and writings of both Jainas and Buddhists.

Amarakośa (Amarakosha) : A celebrated Sanskrit vocabulary which is

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found in a more or less perfect state in all Indian languages. Like most other Sanskrit Dictionaries it is arranged in verse to aid the memory. Synonymous words are collected into one or more verses, and placed in fifteen different chapters, which treat of as many different subjects. The sixteenth contains a few homonymous terms arranged alphabetically, in the Indian manner, by the final consonants. The seventeenth chapter is a pretty full catalogue of indeclinables, which European philologists would call adverbs, prepositions, conjunctions, and interjections, but which Sanskrit grammarians consider as indeclinable nouns. The last chapter of the *Amarakośa* is a treatise on the gender of nouns. *See* Colebrooke's *Essay on the Sanskrit and Prākṛit Languages.*

Amarāvatī (Amaravati) : The capital of Indra, built by Viśvakarmā, the architect of the gods. It is described as 800 miles in circumference, and 40 miles high. Its pillars are composed of diamonds; its thrones of pure gold; it is surrounded with gardens and fountains, while music and dancing entertain the celestial inhabitants. There is a ruined town called Amarāvatī on the banks of the river Kistna containing numerous antiquities in the form of sculptures, all of Buddhist origin. Sir Walter Elliot and Mr. Fergusson made considerable explorations there. The ruined Dāgoba whence the relics were taken was on a mound of 150 feet diameter, now converted into a tank. It is called Dīpaldinna, the Mound of Light.

Amāvasu (Amavasu) : The third of the six sons of Purūravas and Urvaśī, and one of the progenitors of the lunar race of kings.

Amāvasyā (Amavasya) : The day of 'conjunction', just before new-moon — a fast day for all brāhmaṇas.

Ambā (Amba) : The eldest daughter of the Rājā of Kāśī. She was taken with her two sisters by Bhīṣma, when he conveyed them away from the *svayaṁvara* to be the wives of Rājā Vicitravīrya. But on the day when the marriage was to be performed, Ambā said that her father had already betrothed her to the Rājā of Śālva, and prayed that she might be sent to him. Bhīṣma accordingly sent her under a safe conduct, to the Rājā of Śālva, and Ambā related how she had been carried away, and had now come to fulfil her betrothal; but the Rājā of Śālva said, "You have entered the dwelling of a strange man and I will not take you to be my wife"; and ordered his servants to drive her from the city: she went into the jungle and perished miserably. (*Mahābhārata*) Another legend says she was born again as a man named Śikhaṇḍin and slew Bhīṣma, the author of all her misfortunes.

Ambā and Ambikā (Amba and Ambika) : Names of Pārvatī, the *śakti* of Śiva.

Ambarīṣa (Ambarisha) : **1.** The son of the great monarch Māndhātṛ. He had fifty sisters, all of whom were married to the sage Saubhari; **2.** The name of several other princes mentioned in the Purāṇic histories.

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Ambea (Ambea): The mother of the Kurus, — a race of heroes or demi-gods related to the Pāṇḍus.

Ambha Matha (Ambha Matha) : A Jaina goddess, still worshipped in various parts of India. The ruins of many beautiful temples erected to her may be seen in the high hills of Marwar.

Ambhansi (Ambhansi) : A mystic term for the four classes of beings, gods, demons, men, and *pitṛs*. It means literally 'waters'.

Ambī and Ambālikā (Ambi and Ambalika) : The sisters of Ambā, who became the two widowed wives of Vicitravīrya, on whom the *muni* Vyāsa begot Dhṛtarāṣṭra and Pāṇḍu. *See* VYĀSA.

Amitābha (Amitabha) : The Lord of the *munis*, a deity in the Buddhist Pantheon.

Amogha Siddha (Amogha Siddha) : The remover of the ills of the *kali* age; a deity in the Buddhist Pantheon to whom prayers are made and offerings addressed. — WILSON.

Amoghavarṣa (Amogavarsha) : The Jain king of Kāñcī, or Toṇḍamaṇḍalam, at the end of the ninth century of the Christian era. The principal Jain Purāṇas are supposed to have been written in his reign, by the king's spiritual preceptor Jina Sena Ācārya.

Amṛta (Amrita) : Ambrosia. The beverage of immortality. It was produced at the churning of the ocean, a legend with which all Hindus are familiar, and is said to have occurred in the following way: When the gods were overcome by the *dānavas*, they fled for refuge to Viṣṇu and sought his protection and advice. Hari, the creator of the universe, being thus prayed to by the prostrate divinities, smiled, and thus spake with renovated energy, "O gods, I will restore your strength. Do you act as I enjoin? Let all the gods, associated with the *asuras*, cast all sorts of medicinal herbs into the sea of milk; and then taking the mountain Mandāra for the churning-stick, the serpent Vāsuki for the rope, churn the ocean together for Ambrosia; depending upon my aid. To secure the assistance of the *daityas*, you must be at peace with them, and engage to give them an equal portion of the fruit of your associated toil; promising them that by drinking the *amṛta* that shall be produced from the agitated ocean, they shall become mighty and immortal. I will take care that the enemies of the gods shall not partake of the precious draught; that they shall share in the labour alone.

"Being thus instructed by the god of gods, the divinities entered into alliance with the demons, and they jointly undertook the acquirement of the beverage of immortality. They collected various kinds of medicinal herbs, and cast them into the sea of milk, the waters of which were radiant as the shining clouds of autumn. They then took the mountain Mandāra for the staff; the serpent Vāsuki [*see* ANANTA] for the cord; and commenced to churn the ocean for the *amṛta*. The assembled gods were stationed by Viṣṇu at the

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tail of the serpent; the *daitya*s and *dānava*s at its head and neck. Scorched by the flames emitted from his inflated hood, the demons were shorn of their glory; whilst the clouds driven towards his tail by the breath of his mouth, refreshed the gods with revivifying showers. In the midst of the milky sea, Hari himself, in the form of a tortoise; served as a pivot for the mountain, as it was whirled around. The holder of the mace and discus was present in other forms amongst the gods and demons, and assisted to drag the monarch of the serpent race: and in another vast body he sat upon the summit of the mountain. With one portion of his energy, unseen by gods or demons, he sustained the serpent king; and with another infused vigour into the gods.

From the ocean, thus churned by the gods and *dānava*s, first uprose the cow Surabha, the fountain of milk, and curds, worshipped by the divinities, and beheld by them and their associates with minds disturbed, and eyes glistening with delight. Then, as the holy *siddha*s in the sky wondered what this could be, appeared the goddess Vāruṇī [the deity of wine], her eyes rolling with intoxication. Next, from the whirlpool of the deep, sprang the celestial *pārijāta* tree, the delight of the nymphs of heaven, perfuming the world with its blossoms. The troop of *apsarasa*s, the nymphs of heaven, were then produced, of surprising loveliness, endowed with beauty and with taste. The cool-rayed moon next rose, and was seized by Mahādeva: and then poison was engendered from the sea, of which the snake gods (Nāgas) took possession. Dhanvantari, robed in white, and bearing in his hand the cup of *amṛta*, next came forth; beholding which, the sons of Diti and of Danu, as well as the *muni*s, were filled with satisfaction and delight. Then, seated on a full-blown lotus, and holding a water lily in her hand, the goddess Śrī, radiant with beauty, rose from the waves. The great sages, enraptured, hymned her with the song dedicated to her praise. Viśvavasu and other heavenly quiristers sang, and Ghṛtācī and other celestial nymphs danced before her. Gaṅgā and other holy streams attended for her ablutions; and the elephants of the skies, taking up their pure waters in vases of gold, poured them over the goddess, the queen of the universal world. The sea of milk in person presented her with a wreath of never-fading flowers; and the artist of the gods (Viśvakarmā) decorated her person with heavenly ornaments. Thus bathed, attired, and adorned, the goddess, in the view of the celestials, cast herself upon the breast of Hari, and there reclining, turned her eyes upon the deities, who were inspired with rapture by her gaze. Not so the *daitya*s, who, with Vipracitti at their head, were filled with indignation, as Viṣṇu turned away from them, and they were abandoned by the goddess of prosperity (Lakṣmī).

The powerful and indignant *daitya*s then forcibly seized the *amṛta*-cup that was in the hand of Dhanvantari: but Viṣṇu, assuming a female form, fascinated and deluded them; and recovering the *amṛta* from them, delivered it to the gods. Śakra and the other deities quaffed the Ambrosia. The incensed demons, grasping their weapons, fell upon them; but the gods, into

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whom the Ambrosial draught had infused new vigour, defeated and put their host to flight, and they fled through the regions of space, and plunged into the subterraneous realms of *pātāla*. The gods thereat greatly rejoiced, did homage to the holder of the discus and mace, and resumed their reign in heaven. The sun shone with renovated splendour, and again discharged his appointed task; and the celestial luminaries again circled, in their respective orbits. Fire once more blazed aloft, beautiful in splendour; and the minds of all beings were animated by devotion. The three worlds again were rendered happy by prosperity; and Indra the chief of the gods, was restored to power." (*VP*, p. 77) The legend as given in the *Rāmāyaṇa* may be found in Carey's Translation, Vol. I, p. 410 — and that of the *Mahābhārata* in Sir C. Wilkins' *Bhagavadgītā* — Bangalore edn., p. 105.

Aṁśa (Ansa) : One of the twelve Ādityas. — *VP*, p. 122.

Aṁśumān (Ansuman) : A mythical *rājā* of the solar race, the son of Asamañja, and father of Dilīpa. He was the grandson of Sagara, who was sent by him to recover the sacrificial steed. Aṁśumat having arrived at the place of the great *ṛṣi*, Kapila, prayed to him and so propitiated him, that the saint gave up the horse and predicted his future greatness. Sagara on recovering the steed completed his sacrifice.

> Prince Aṁśumān, the strong and brave
> Followed the rede Suparṇa gave,
> The glorious hero took the horse,
> And homeward quickly bent his course. — GRIFFITHS

Aṁśumatī (Ansumati) : A river mentioned in the *Ṛgveda*, on the banks of which Kṛṣṇa the *dasyu* was conquered by Rājā Ṛjisvan.

Anabhitra (Anabhitra) : A proper name of: **1.** A prince of the solar race, a descendant of Sagara, son of Nighna and brother of Raghu, the fifty-second king of Ayodhyā; **2.** a son of the king Kroṣtu or Kroṣtri by Gāndhārī and father of Sini or, according to others, a grandson of Vṛṣṇī, son of Sumitra by Mādrī and brother to Sini; or, again, a grandson of Dhṛṣṭa, son of Sumitra, &c.

Anādi-Citta-parameṣṭī (Anadi-Chitta-paramesthi): Eternal intellectual heavenly dweller; the Jain name of the Supreme Being, the Lord of all, who dwells in *mokṣa-loka*, the world of bliss.

Anāguṇḍi (Anagundi) : Part of the Dekhin, the maps of which are disgracefully defective. The mountain Ṛṣyamukha, and the scenes in its vicinity, alluded to in the *Rāmāyaṇa*, are said to be now known by the same appellations in the neighbourhood of Anāguṇḍi. — WILSON.

Anakadundubhi (Anakadundubhi) : A name of Vasudeva, q.v.

Anala (Anala) : One of the daughters of Dakṣa, who was married to Kaśyapa, and became the mother of all fruit trees.

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Ānanda Giri (Ananda Giri) : A Sanskrit author who lived about the tenth century and wrote several works which are still extant and of some value: among them are the *Sankara Dig Vijaya*, *The Life of Sankaracharya*, &c.

Ananganu (Ananganu) : A name of Cupid, the Hindu god of love.

Ananta (Ananta) : Infinite. Called also Śeṣa or Vāsukī. The king of the Nāgas, a race of serpents which inhabit *pātāla*. He belongs purely to the Purāṇic period, and is described as having a thousand hooded-heads, on the foreheads of which was inscribed the sign called *svastika*, the mystic cross which betokens good fortune. He is clothed in purple and wears a white necklace. In one hand he holds a plough, in the other a pestle. At the end of each *kalpa* he vomits a venomous fire which destroys all creation. He bears the universe on his head and produces earthquakes whenever he yawns. On his body Viṣṇu reposes, during the intervals of creation, and is sheltered by his hoods which stretch out above him like a canopy. He proved a very useful personage at the churning of the ocean; the gods seizing his tail and the demons his head, they twisted him round Mount Meru, and thus formed a churn on a large scale. — J.C. THOMSON

Ananta (Ananta) : **1.** A name of Viṣṇu or Kṛṣṇa; **2.** a name of Baladeva, the elder brother of Kṛṣṇa; **3.** a name of Śiva; **4.** a name of Rudra, in an Upaniṣad of the *Atharvaveda*; **5.** a name of Śeṣa, the chief of the Nāgas or serpent race as described above: the couch and constant attendant of Viṣṇu; **6.** a name of Vāsuki, another king of the serpents, the brother of the former; **7.** a name of one of the Viśvadevas; **8.** the name of the fourteenth of the twenty-four *arhat*s or Jaina deified saints of the present Avasarpiṇī; **9.** the name of a king of Kāśmīr; **10.** a proper name common to several authors, &c.

Anāraṇya (Anaranya) : A venerable patriarch whose daughter Puṣaraṇī was mother of the Manu Cākṣuṣa.

Anargha-Rāghava (Anargha-Raghava): A drama in seven acts; better known under the appellation of *Murārī-Nāṭaka*, which it derives from its author. The story is similar to that of the *Vīra Caritra*. It has no dramatic merit, being deficient in character, action, situation, and interest. As a poem it presents occasionally poetic thoughts, but they are very few, and are lost amid pages of flat commonplace, quaint conceit, hyperbolical extravagance, and obscure mythology. Yet this drama bears in general, a much higher character with the *paṇḍit*s of the present day, than the truly poetical compositions of Bhavabhūti and Kālidāsa. — WILSON, *Works*, XII, 377.

Anasūyā (Anasuya) : Charity. The daughter of Dakṣa and wife of Atri, celebrated for her piety and virtue. Atri introduced her to Sītā, to whom she gave an ointment to render her 'beautiful for ever'.

Andakataha (Andakataha) : The shell of the mundane egg. Beyond the sea

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of fresh water is a region of twice its extent, where the land is of gold, and where no living beings reside. Thence extends the Lokā-loka mountain, which is 10,000 *yojanas* in breadth, and as many in height; and beyond it perpetual darkness invests the mountain all around; which darkness is again encompassed by the shell of the egg.

Andhaka (Andhaka) : A proper name of : **1.** a demon, a son of Kaśyapa and Diti with a thousand arms and heads, two thousand eyes and feet, and called Andhaka, because he walked like a blind man although he saw very well; in his attempt to take away the *pārijāta* tree of *svarga* he was slain by Śiva; **2.** a grandson of Kroṣṭṛ, and son of Yuddhājita, who together with his brother Vṛṣṇi is the ancestor of the celebrated family of the Andhaka-Vṛṣṇis; **3.** a grandson of Vṛṣṇi (the brother of Andhaka), and son of Svaphalka by Gāndinī; **4.** a son of Sāttvata, belonging to the same family, by Kauśalyā; **5.** a son of Bhīma (of the same family) and father of Revata. [The foregoing lineage, 2-5, is taken from the *Harivaṁśa*. In the *Liṅga Purāṇa* an Andhaka is a son of Nahuṣa who, according to other Purāṇas, is the ancestor of Kroṣṭṛ; in the *Kūrma Purāṇa* an Andhaka is a son of Aṁśa and father of Sāttvata, while in the *Viṣṇu Purāṇa* a prince of that name is mentioned as the son of Sāttvata who is apparently the same as the Sāttavat of the *Harivaṁśa*]; **6.** The name of a *muni* (in the *Padma Purāṇa*).

Āndhra (Andhra) : The Sanskrit name for the Telugu language. Āndhra is the ancient name of Teleṅgānā, the Telugu country.

Āndhra Dīpaka (Andhra Dipaca) : An old and very good Dictionary of the Telugu language by Māmidi Vencaya.

Āndhra kings (Andhra kings) dynasty of, celebrated in the south of India from a very early period. Professor Wilson makes it commence about 20 years BC, though they might not have established their authority in Magadha until the first centuries of the Christian era. They are noticed by Pliny.

Āndrājatias (Andrajatias) : The same as Āndhras, the Telugu people, or inhabitants of Telingānā, formerly called Gentoos.

Aṅga (Anga) : **1.** A name of a minor *dvīpa*, peopled by Mlecchas who worship Hindu divinities; **2.** A country in the neighbourhood of Bhāgalpur. It is the scene of several of the legends of the *Rāmāyaṇa*. A dynasty of Buddhist *rājās* reigned at Aṅga about the second century of the Christian era under the name of Karṇas; and it is thought that the Brāhmaṇical compilers of the *Mahābhārata* wished to establish a mythical connection between the Karṇa who fought in the great war, and the Karṇa Rājās of Aṅga who flourished at a much later period.

Aṅga (Anga) : The eldest of the six sons of Uru, a descendant of Dhruva, of the family of Atri. Aṅga who had by his wife Sunīthā, only one son named Veṇa, whose right arm was rubbed by the *ṛṣis* for the purpose of producing

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from it progeny. (*See* PṚTHU)

Aṅgada (Angada) : **1.** A son of Lakṣmaṇa, king of Aṅgadī, and brother of Rāma; **2.** the son of Bālin, who was installed *yuvarāja* of Kiṣkindhā. [From the Supplement →] The son of Bālin and one of the principal monkey chiefs in the army that assisted Rāma at the siege of Laṅkā. He was distinguished for his bravery, and when the sight of Kumbhakarṇa produced a panic in the monkey host, it was Aṅgada who prevented a flight and recalled the few who had fled; **3.** a son of Gada by Vṛhati.

Aṅgaja (Angaja) : (Lust) A son of Brahmā. The virtues and vices are represented as the progeny of Bramhā.

Aṅganyāsa karanyāsa (Anganyasa karanyasa) : The *mantra*s used in the early morning by brāhmaṇas, with certain motions of their fingers, and touching various parts of their bodies.

Aṅgāraka (Angaraka) : A Rudra. There are eleven well-known Rudras, lords of the three worlds; but each one of the eleven has many appellations in the different Purāṇas.

Aṅgaras (Angaras) : One of the peoples enumerated in the *VP.*

Aṅgas (Angas) : There are six *aṅga*s, or subsidiary portions of the Vedas, viz. — *Śikṣā*, rules for reciting the prayers, the accents and tones to be observed; *Kalpa*, ritual; *Vyākarana*, grammar; *Nirukta*, glossarial comment; *Chanda*s, metre; and *Jyotiṣa*, astronomy. The four Vedas, the six *aṅga*s, with Mīmāṁsā, theology; Nyāya, logic; Dharma, the institutes of law, and the Purānas, constitute the fourteen principal branches of knowledge.

Aṅgiras (Aṅgiras) : A Prajāpati who married Smṛti (memory) one of the daughters of Dakṣa. He is the reputed author of many Vaidik hymns, but is mentioned also in a subsequent period as one of the inspired legislators of India, and as the author of an astronomical work. "The various legends connected with his life seem to have been occasioned by the word Aṅgiras coming from the same radical as, and its sound recalling that of Agni, fire (q.v.). Hence we find Aṅgiras sometimes either as an epithet or as the father of Agni, and the saint himself connected chiefly with such hymns as are addressed to Agni, to Indra or to deities of a kindred description: a portion of the fourth Veda, the *Atharvan*, reports him also as an expounder of the Brahmavidyā (q.v.) or the sacred knowledge that had been imparted to him by Satyavaha, a descendant of Bharadvāja. Though Aṅgiras, as may be concluded from his name being connected with the authorship of a great portion of the sacred Hindu literature, appears to have been one of the oldest civilizers of India, no historical date is to be obtained from the epic or Purāṇic litrature where the Vaidik legends of his life are merely amplified; there he is named as one of the Prajāpatis or progenitors of mankind, engendered, according to some by Manu, according to others by Brahmā himself, either with the female half of his body or from his mouth,

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or from the space between his eyebrows. As such he is considered also as one of the seven *ṛṣis* who preside over the reign of the first Manu, or Svāyambhuva. He is called, besides, the priest of the Gods, the Lord of the Sacrifice, &c. Sometimes he is considered as a son of Uru by Agneyī, the daughter of Agni. His daughters are the Ṛcās (or Vaidik hymns) and also Sasvatī, Sinīvali, Kuhū, Raka, Anumatī; his sons are Samvarta, the manes called Haviṣmats, Utathaya, Bṛhaspati, Mārkaṇḍeya; his wives Smṛti (traditional science), two daughters of Dakṣa, Svadhā and Satī, and Śraddhā, the daughter of the sage Kardama. As an astronomical personification he is Bṛhaspati himself, or the regent of the planet Jupiter and presides over the sixth year of the cycle of sixty years." — GOLDSTÜCKER

Aṅgirasas (Angirasas) : Warrior priests. Those who were kṣatriyas by birth, the heads of the family of Rathinara, were called Aṅgirasas (sons of Aṅgiras) and were brāhmaṇas as well as kṣatriyas. "This affords an instance of a mixture of character, of which several similar cases occur. Kṣatriyas by birth become brāhmaṇas by profession, and such persons are usually considered as Aṅgirasas, descendants of followers of Aṅgiras, who may have founded a school of warrior priests." — WILSON.

Aṅgulīya-mudrā (Anguliya-mudra) : A finger ring-seal. The use of this seal amongst the Hindus at the present day, as amongst the ancients, is not, as with us, to secure an envelope, but to verify letters and documents, in place of a written signature. Amongst the natives of Hindustān, both Mohammedan and Hindu, the seal is engraved with the name of the wearer; and the surface being smeared superficially only with ink, the application of the seal to the paper, leaves the letters which are cut in the stone, white on a black ground. Such also was the manner in which the seals of the Greeks and Romans were applied. Seals or signets of this kind were from the earliest periods commonly used in the East. Ahaseurus takes his signet off his hand, and gives it first to Haman, and again to Morderecai: and Herodotus notices that each of the Babylonians wore a seal-ring. The Greeks and Romans had their rings curiously engraved with devices, and that cast by Polycrates into the sea was the work of an engraver whose name the historian has not thought unworthy of commemoration. — WILSON, *Works*, XII, 163.

Anila (Anila) : (Wind) Vasu. The deities called Vasus, because, preceded by fire, they abound in splendour and might, are severally named Apa, Dhruva, Soma, Dhava (fire), Anila (wind), Anala (fire), Pratūṣa (daybreak) and Prabhāsa. (eight); **2.** The son of Tansu and father of Duṣyanta; **3.** A *rākṣasa*.

Aṇimā (Anima) : A superhuman faculty, or the possession of a divine influence to be attained by austere devotion; or the faculty of assuming an atomic, subtle, invisible, supreme condition of existence, supposed to be attainable by men through a course of austerities, attended with magical

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rites, in honour of Śiva and Pārvatī.

Animiṣa (Animisha) : One whose eyes do not twinkle; a term applied to a diety. The gods are supposed to be exempt from the momentary elevation and depression of the upper eyelid, to which mortals are subject, and to look with a firm, unintermitted gaze. Various allusions to this attribute occur in poetry. When Indra visits Sītā to encourage her, he assumes at her request the marks of divinity — he treads the air, and suspends the motion of the eyelids (*Rāmāyaṇa*). When Agni, Varuṇa, and Indra all assume the form of Nala at the marriage of Damayantī, she distinguishes her mortal lover by the twinkling of his eyes, whilst the gods are *stabdha-locana*, fixed-eyed, (*Mahābhārata, Nalopākhyāna*). And when the Aśvinī-Kumāras practise the same trick upon the bride of Cyavana, she recognizes her husband by this amongst other indications (*Padma Purāṇa*). The notion is the more deserving of attention, as it is one of those coincidences with classical mythology which can scarcely be accidental. Heliodorus says: "The gods may be known by the eyes looking with a fixed regard, and never closing the eyelids"; and he cites Homer in proof of it. An instance from the Iliad which he has not noticed, may be cited perhaps as an additional confirmation, and the *marle eyes* of Venus, by which Helen knew the goddess, and which the commentators and translators seem to be much perplexed with, are probably the *stabdha-locana,* the fixed eyes, of the Hindus, full, and unveiled even for an instant, like the eyes of a marble statue. — WILSON, XI, p. 237. There are other marks which distinguish divine from mortal bodies. They cast no shadow: they are exempt from perspiration; they remain unsoiled by dust; they float on the earth without touching it; and the garlands they wear stand erect, the flowers remaining unwithered.

Aniruddha (Aniruddha) : The son of Pradyumna. He is described as "a powerful and gallant prince, who was fierce in fight, an ocean of prowess, and the tamer of his foes". He was beloved by Uṣā, daughter of Bāṇa. Her companion Citralekhā, being endowed with magic power, set off through the air to Dvārakā, and returned bringing Aniruddha along with her to the palace of Bāṇa. The guards discovering him there with Uṣā reported it to the king, who sent a body of his followers to seize the prince; but the valiant youth slew his assailants, on which Bāṇa advanced against him and endeavoured to kill him. Finding however that Aniruddha was not to be subdued by prowess, he brought his magical faculties into the conflict, by which he succeeded in capturing the Yadu prince and binding him in serpent bonds. When Aniruddha was missed from Dvārakā, and the Yādavas were enquiring of one another whither he had gone, Nārada came to them and told them he was the prisoner of Bāṇa. Kṛṣṇa immediately summoned Garuḍa, who came with a wish, and mounting upon him, along with Bala and Pradyumna, he set off for the city of Bāṇa. A great battle then took place in which Kṛṣṇa with his discus lopped away the thousand arms

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of Bāṇa, and would have killed him but for the interference of Śiva on his behalf. Kṛṣṇa then went to the place where Aniruddha was confined. The fetters that bound him were destroyed, being blasted by the breath of Garuḍa; and Kṛṣṇa, placing him, along with his wife Uṣā, on the celestial bird, returned, with Pradyumna and Rāma to Dvārakā. — *VP.* Professor Wilson thinks that the legend describes a serious struggle between the Śaivas and Vaiṣṇavas in which the latter were victorious.

Añjaka (Anjaka) : One of the *dānava*s, a son of Vipracitti, of the families of the *daitya*s.

Añjali (Anjali) : The cavity formed by putting the hands together and hollowing the palms; being in this form carried to the forehead it is an appropriate salutation to a superior. —WILSON.

Añjan (Anjan) : The second elephant of Indra.

Añjana (Anjana) : A serpent with many heads, one of the progeny of Kadru. — *VP*, V. I., c. 21.

Aṅkalamma (Ankalamma) : A *grāma-devatā* extensively worshipped in the south. Her office is to ward off evil, and to expel demons. Like the other goddess she enjoys a yearly moveable festival lasting about a week, when her image is carried about, morning and evening, with music and dancing.

Annapūrṇā (Annapurna) : The supplier of food; a goddess of great repute in Benāres, inasmuch as, under the express orders of Biśeśvar, she is supposed to feed all its inhabitants, and to take care that none suffer from hunger.*

Anṛta (Anrita) : Falsehood, son of Adharma, (vice) married to Nikṛti, they had two sons, Bhaya (fear) and Naraka (hell), and twins to them two daughters, Māyā (deceit) and Vedanū (torture), who became their wives. In the *Rāmāyaṇa*, Anṛta is the name of one of the mystical weapons delivered by Rāma to Viśvāmitra.

Antacaras (Antacharas) : A class of border tribes, mentioned in the *VP.*

Antarikṣa (Antariksha) : A Vyāsa, son of Kinnara, the arranger of the Vedas in the thirteenth *dvāpara*. The great *ṛṣis* are said in the *VP* to have arranged the Vedas twenty-eight times, a list is given of the twenty-eight Vyāsas of the present *manvantara*; **2.** A king of the family of Ikṣvāku, a son of Kinnara and father of Suvarṇa.

Anu (Anu) : A son of Yayāti who was made by his father king of the north to govern as viceroy under his younger brother Puru, whom he appointed supreme monarch of the earth.

Anubhavamṛta (Anubhavamrita) : A *vairāgya* treatise, which exists only in the Dravidian languages, and appears to be entirely unknown in other

* SHERRING, *SCH*, p. 57.

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parts of India. Dr. Ballantyne informed the writer in 1852 that none of the *paṇḍita*s in the Benares College knew of the work: it contains a treatise on the Upaniṣads, — a sort of exposition of Pantheism — shows that existence of a material world cannot be proved — that all is *māyā* — recommends retirement from domestic life and meditation, in order to the soul's purification and final beatitude.

Anugraha (Anugraha) : The eighth creation, which possesses both the qualities of goodness and darkness. This seems to have been taken from the Sāṁkya philosophy, and is described in the *Padma*, *Liṅga*, and *Mastya Purāna*s. It is the creation of which we have a notion, or to which we give assent (*anugraha*) in contradiction to organic creation, or that existence of which we have sensible perception.

Anùgraha-sarga (Anugraha-sarga): A technical phrase meaning 'benevolent Nature', one of the Aphorisms of the Sāṁkhya Philosophy as stated in the Compendium of Principles. 'Benevolent creation' it is said consists of the production of external objects from the five subtle elements, viz., of sound, tangibility, colour, savour, odour. Brahmā perceiving these (the senses) to be destitute of a sphere of action, created external objects, or 'benevolent nature'.

Anuhlāda (Anuhlada) : Son of Hiranyakaśipu and brother of the wise Prahlāda, the augmenter of the *daitya* race [PRAHLĀDA].

Anukramaṇīs (Anukramanis) : Systematic indices to various portions of the ancient Vedic literature. The most perfect *anukramaṇī* is that of the Saṁhitā of the *Ṛgveda*. It is ascribed to Kātyāyana, an author chiefly known by his works in the *Yajurveda* and *Sāmaveda*. Its name is *sarvānukramaṇī*, i.e., the index of all things. It gives the first words of each hymn, the number of verses, the name and family of the poets, the names of the deities and the metres of every verse. Max Müller fixes the date of Kātyāyana's writing in the latter half of the fourth century BC.

Anula (Anula) : A female Buddhistic *arhat* or saint who is renowned for having introduced the Buddhistic religion into Laṅkā or Ceylon in the time of the king Aśoka; she was the wife of Mahānāga, the younger brother of Mahendra and received the dignity of a female *arhat* from Sanghamitra, the sister of Mahendra; **2.** A queen of Ceylon renowned for her profligacy. She was the wife of Korāṅga, the brother of Mahākula-mahātiṣya, whom she killed by poison as well as his son Tiṣya and four paramours whom she married in succession. A second son of Mahākula, Kālakanatiṣya, revolted at last against her and caused her death in the year 41 BC.— GOLDSTÜCKER

Anumati (Anumati) : One of the four daughters of Aṅgiras; the first day of the moon's wane. The four daughters are the four phases of the moon, *VP*, p. 83. The goddess of the day when the moon is in the third and fourth quarters.

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Anurādhā (Anuradha) : A lunar mansion in Jaradgavī. For an explanation of the divisions of the celestial sphere, see *VP*, p. 226.

Anuṣṭubh (Anushtubh) : **1.** A metre from the northern mouth of Brahmā, along with the *Sāmaveda*, &c., *VP*, p. 42; **2.** A name of Sarasvatī.

Anuvatsara (Anuvatsara) : Fourth cyclic year. Fifteen days of thirty *muhūrtta*s, each is called a *pakṣa* (a lunar fortnight); two of these make a month, two months a solar season, three seasons a northern or southern declination (*ayaṇa*); and these two compose a year. Years, made up of four kinds of months, are distinguished into five kinds; and an aggregate of all the varieties of time is termed a *yuga* or cycle. The years are severally called *saṁvatsara*, *parivatsara*, *idvatsara*, *anuvatsara* and *vatsara*. This is the time called a *yuga*.

Anyadeśya (Anyadesya) : The name given to words derived from foreign languages.

Āpa (Apa) : One of the deities called Vasus. (*See* ANILA)

Apamūrtti (Apamurtti) : One of the sinless sons of Atri.

Apāna (Apana) : One of the ten winds which brāhmaṇas believe to be lodged in the body; this one resides in the region of the navel, and forces out the solid and liquid secretions.

Apara (Apara) : A technical term in the Sāṁkhya philosophy, denoting that kind of mental acquiescence or indifference which arises from the reflection that sensual objects perish in consequence of enjoyment, and that there is a feeling of pain or trouble when they perish.

Aparagodana (Aparagodana) : (In Buddhistic Cosmogony.) One of the four *dvīpa*s or continents, in shape like a round mirror, and seven thousand *yojana*s in breadth, to the west of the Mahāmeru which is in the centre of the earth.

Aparājita (Aparajita) : **1.** One of the eleven Rudras; **2.** A name of Śiva and of Viṣṇu; **3.** A name of Durgā.

Aparṇā (Aparna) : A name of Umā, a daughter of Himavat and Menā, so-called because she did not even eat a leaf during her performance of religious austerities.

Apaspati (Apaspati) : A son of Uttānapāda, and brother of Dhruva, q. v.

Āpastamba (Apastamba) : A celebrated writer, author of the *Sāmayācārika sūtra*s. The precise period at which he lived is not known, but his writings are much valued.— *ASL*, p. 206.

Apava (Apava) : A name of the Prajāpati Vasiṣṭha. "As" says Professor Wilson , "he performs the office of Brahmā, he should be regarded as that divinity, but this is not exactly the case. Apava becomes two-fold, and in the capacity of his male half begets offspring by the female." — *VP*, p. 52.

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Appamana Śubha (Appamana Subha) : The fifteenth heaven of Buddhism.

Appamanabha (Appamanabha) : The name of the twelfth heaven of Buddhism.

Apratiṣṭha (Apratishtha) : One of the *naraka*s or hells, of which twenty-eight are enumerated. They are called the awful provinces of the kingdom of Yama, terrible with instruments of torture.

Apsarasas (Apsarasas) : The name given to the nymphs of heaven created by Brahmā in the commencement of the *kalpa*. They are also said to have been produced from the whirlpool of the deep, of surprising loveliness. In some of the Purāṇas they are called the daughters of Kaśyapa and Muni. The *apsarasa*s are of two kinds: *laukika*, 'worldly', of whom thirty-four are specified; and *daivika* or divine, ten in number; the latter furnish the individuals most frequently engaged in the interruption of the penances of holy sages. There are also fourteen *gana*s — or troops of *apsarasa*s, bearing peculiar designations as Ahutas, &c. "Originally these deities seem to have been personifications of the vapours which are attracted by the sun, and form into mist or clouds: their character may be thus interpreted in the few hymns of the *Ṛgveda* where mention is made of them. At a subsequent period when the *gandharva* of the *Ṛgveda*, who personifies these especially the fire of the sun, expanded into the Fire of Lightning, the rays of the moon and other attributes of the elementary life of heaven, as well as into pious acts referring to it, the *apsarasa*s become divinities which represent phenomena or objects both of a physical and ethical kind, closely associated with that life; thus in the *Yajurveda* sunbeams are called the *apsarasa*s, associated with the *gandharva* who is the sun; Planets are termed the *apsarasa*s connected with the *gandharva* Fire; Constellations are the *apsarasa*s of the *gandharva* Wind, &c, &c. In the last Mythological epoch when the *gandharva*s have saved from their elementary nature merely so much as to be musicians in the paradise of Indra, the *apsarasa*s appear among other subordinate deities which share in the merry life of Indra's heaven, as the wives of the *gandharva*s, but more especially as wives of a licentious sort, and they are promised therefore, too, as a reward to heroes fallen in battle when they are received in the paradise of Indra; and while, in the *Ṛgveda*, they assist Soma to pour down his floods, they descend in the epic literature on earth merely to shake the virtue of penitent sages, and to deprive them of the power they would otherwise have acquired through unbroken austerities." — GOLDSTÜCKER, *Sans. Dict.*

Aptoryama (Aptoryama) : A sacrificial rite produced from Bramhā's northern mouth, *VP*. "The *Aptoryam* is the seventh or last part of the Joytiṣṭoma, for the performance of which it is not essentially necessary, but a voluntary sacrifice instituted for the attainment of a specific desire. The literal meaning of the word would be in conformity with the *Prauḍhamanoramā* 'a sacrifice which procures the attainment of the

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desired object'." — GOLDSTÜCKER

Ārādhya (Aradhya) : The name of a class of brāhmaṇas who recede somewhat from the extreme tenets of the Vīra Śaivas, and tend somewhat towards the Vaiṣṇavas. Bāsava was originally an Ārādhya brāhmaṇa, though in the Purāṇa bearing his name the sect is spoken of very contemptuously.

Araga (Araga) : A Sun. When Viṣṇu assumes the character of Rudra, the destroyer, and descends to reunite all creatures with himself, he enters into the seven rays which dilate into seven suns — the name of the first is Araga.

Āraṇyakas (Aranyakas) : "The Treatises of the Forest." So named, as Sāyaṇa informs us, because they had to be read in the Forest."It might almost seem," says Max Müller, "as if they were intended for the *vānaprastha*s only, people who, after having performed all the duties of students and householders, retire from the world to the forest, to end their days in the contemplation of the deity." In some instances the Āraṇyakas form part of the *Brāhmaṇa*s and thus share the authority of Śruti or revelation. Part of one however is ascribed to a human author Āśvalāyana. Another part is quoted by Sāyaṇa as being a *sūtra* work of Śaunaka's. The Āraṇyakas presuppose the existence of the *Brāhmaṇa*s, and may be regarded as an enlargement upon them. The chief interest which they possess at the present moment consists in their philosophy. The philosophical chapters, termed Upaniṣads, are almost the only portion of Vedic literature extensively read to this day. The Vedānta, the Sāṁkya, the Vaiśeṣika, the Nyāya and Yoga philosophers, all appeal to the Upaniṣads in support of their tenets. "Traces of modern ideas are not wanting in the Āraṇyakas, and the very fact that they are destined for a class of men who had retired from the world in order to give themselves up to the highest problems, shows an advanced, and an already declining and decaying society, not unlike the monastic age of the Christian world." — MAX MÜLLER, *ASL*, Chap. II.

Araṇyāni (Aranyani) : The goddess of forest solitude. Several hymns in the *Ṛg-* and *Atharva-veda*s are addressed to this goddess. See *OST*, V, 423.

Āratī, Ālatī (Arati, Alati) : A ceremony on the birth of a brāhmaṇa child. The Abbé DuBois thus describes it: "Upon a plate of copper they place a lamp, made of a paste from rice-flour. It is supplied with oil and lighted. The married women, but not widows, for their presence would be unlucky, take hold of the plate with both hands, and raising it as high as the head of the person for whom the ceremony is performed, describe in that position a number of circles with the plate and the burning lamp.

Sometimes, in place of the rice lamp, they fill the plate with water, coloured red with a mixture of saffron and other ingredients; and with this describe their circle, raising it as high as the head of the person who is the object of the ceremony.

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The intention of this ceremony is to avert fascination by the eye, and to prevent the accidents which arise out of I know not what evil impression occasioned by the jealous looks of certain persons. The credulity of the Hindus respecting this sort of injury is carried to excess: and it is for that reason that the ceremony of the *āratī*, which is considered to have the virtue of preventing the effect of those glances, is so common and so universal among the Hindus, and especially among persons of high rank, who, being more observed and having more enemies than private individuals, are more exposed to the evil influence of malevolent or jealous looks. When such persons therefore appear in public, the first thing that is done on their return home, is to perform this ceremony of the *āratī* over them, as an antidote to the ill-designed looks which may have been cast upon them. For the same reason princes have the ceremony repeated several times in a day.

This sort of superstition or idle observance is by no means peculiar to the Hindus. I have seen cantons in France, (and I suppose it is not different in many other countries), where the people were scarcely less infatuated. I have known decent villagers who would not have dared to show their young children to people they did not know, or to persons of bad appearance, lest their invidious or ill-boding look should occasion some mischief to befall them." — *Manners and Customs of the Hindus.*

Arbuda (Arbuda) : A powerful *dasyu*, mentioned in the *Ṛgveda*, as having been overcome and trodden under foot by Indra.

Arbudas (Arbudas) : The people about Mount Abu in Guzerat — called Arbuda in the Purāṇas.

Arciś (Archish) : (Flame). The wife of Kṛsāsva, and mother of Dhūmaketu (comet).

Ārdrā (Ardra) : A lunar mansion in *gajavīthi*. The path of the sun and other planets amongst the lunar asterisms is divided into three portions or *avasthāna*s, northern, southern and central, called severally Airāvata, Jaradgava and Vaiśvānara. Each of these again is divided into three parts of *vīthi*s. Each of these *vīthi*s contains three asterisms.

Argha (Argha) : A gift indicating great respect, such as fruit and flowers, or milk and honey, which are offered to an idol, or to a brāhmaṇa, or to a bridegroom on his wedding day.

Arhat (Arhat) : **1.** A king of southern Karnataka who was converted by Ṛṣabha; **2.** A name of a deified sage among the Jainas; **3.** A perfect saint, amongst the Jains or Buddhists; one in whom evil desire is entirely destroyed; one entitled to the homage of gods and men.

Arhatas (Arhatas) : A name applied to the Jains, q.v.

Ariṣṭa (Arishta) : **1.** A demon who in the form of a savage bull came one evening to the spot where Kṛṣṇa and the *gopī*s were dancing together. His

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colour was that of a cloud charged with rain, he had vast horns; and his eyes were like two fiery suns, his tail was erect, his dewlap hung low, and he was a terror to the herds. The herdsmen and their women were exceedingly frightened, and called aloud on Kṛṣṇa, who came to their succour, without any fear. He waited the near approach of the bull, when he seized him by the horns and pressed his sides with his knees. Tearing off one of the horns he beat the fierce demon with it till he died, vomiting blood from his mouth. The herdsmen then praised Kṛṣṇa; **2**. A daughter of Daksha, and wife of Kāśyapa. — *VP.*

Ariṣṭanemi (Arishtanemi) : **1**. A Prajāpati, who married four daughters of Dakṣa; **2**. A name of Kaśyapa. His daughter Keśinī became the wife of Sagara.

Arjuna (Arjuna) : The third of the five sons of Pāṇḍu by his wife Kuntī or Pṛthā, who, however, received amatory visits from the gods Dharma, Vāyu and Indra, who are therefore put forward as the real fathers of Yudhiṣṭhira, Bhīma and Arjuna, in order to give these heroes a divine origin. Arjuna is therefore called the son of Indra. He was taught the use of the bow by Droṇa, and was his best loved pupil: this excited the jealousy of his cousin Duryodhana, and ultimately led to the banishment of the Pāṇḍavas from court. Arjuna appeared at the exhibition of arms at Hastināpura, where he performed marvellous feats in archery, sword-playing, whirling the *cakra*, and throwing the noose. At the *svayaṁvara* of Draupadī, Arjuna was disguised as a brāhmaṇa, and succeeded in hitting the golden fish after all the *rājā*s had failed;* he was at once acknowledged by Draupadī as the victor; she threw the garland round his neck, and permitted him to lead her away according to the rule of the *svayaṁvara*. Draupadī became the wife of the five brothers; each had a house and garden of his own, and Draupadī dwelt with each of them in turn for two days at a time; and it was a law amongst them that if a brother entered the house of another brother, whilst Draupadī was dwelling there, he should depart out of the city and go into exile for twelve years. It happened that this rule was inadvertently violated by Arjuna, who went into exile in consequence. He was accompanied by many brāhmaṇas, and visited many sacred places. At Haridvār a damsel

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* The *Mahābhārata* seems to intend stating that a moveable mark was suspended in the air and whirled rapidly round upon a pivot; that upon a level with the plane of the circle which it described was fixed, upon one side of it, a hoop or ring; and that five arrows were to be simultaneously shot through the ring as the mark came opposite to it. This feat was worthy of Arjuna. It might have baffled Robin Hood. None of the competitors, however, have any chance; for like the suitors of Penelope, they cannot even bend the bow—

– ουδ έδμναντο

'Εντανσαι, πολλον δε βίης έπι δενεες ἦσαν.

It is still a favourite exercise with the Hindus to bend a bow made of a very stubborn bambu, and strung with an iron chain, or cord loaded with iron plates; and it requires no ordinary muscularity to effect the object." F. JOHNSON, *SM*, p. 39.

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named Ulūpi, the daughter of Vāsuki, the *rājā* of the Nāgas, saw Arjuna and besought him to espouse her, and he abode with her many days.

After this he visited the countries of the south, and in the Mahendra mountain saw Paraśurāma from whom he obtained some excellent weapons. In the city of Maṇipura, Citrāṅgadā the daughter of the *rājā*, saw Arjuna and desired him for her husband. They were married on the condition that any son she might have should remain to succeed to the *rājā* of Maṇipura. She gave birth to a son who was named Babhru-vāhana. After a residence there of three years Arjuna took leave of his wife and son and proceeded on his travels.

The next place to which he went was Prabhāsa near Dvārakā. Here he was met by Kṛṣṇa, who gave orders that the city of Dvārakā should be dressed out with flowers and banners and every sign of rejoicing. Kṛṣṇa gave a great entertainment to all the chieftains and their ladies, on the beautiful hill of Raivataka. Arjuna was smitten with the charms of Subhadrā, the sister of Kṛṣṇa. In a few days they were married by the contrivance of Kṛṣṇa, and when the twelve years of exile were accomplished Arjuna departed with his wife Subhadrā for the city of Indraprastha. His brothers received him with gladness and Draupadī was soon reconciled to Subhadrā.

Arjuna's elder brother, the *rājā* Yudhiṣṭhira, determined to perform the great sacrifice called the *rājasūya*. This was successfully accomplished, but it revived the old feud between the Kauravas and Pāṇḍavas. Duryodhana invited his kinsmen to a gambling match, seeking by under-hand means to deprive Yudhiṣṭhira of his *rājā* — [*See* YUDHIṢṬHIRA]

In the course of the second exile of the Pāṇḍavas, Arjuna "by the advice of his mythical grandfather Vyāsa, for the sake of performing such penances as should propitiate the gods, and induce them to grant him celestial weapons which would ensure him the victory over Duryodhana and the Kauravas. On reaching the Mandāra mountain he heard a voice in the sky calling upon him to stop; and Indra appeared in all his glory, and promised to give him the divine weapons provided he succeeded in propitiating the god Śiva. Arjuna then entered upon a course of austerities so severe that Śiva was perfectly gratified, but proved the valour of his worshipper by taking upon himself the form of a mountaineer and engaging Arjuna in single combat. Arjuna, unable to make any impression upon his enemy, at length discovered the deity, and prostrated himself at the feet of Śiva; upon which Śiva gave him one of his most powerful weapons. Subsequently the gods of the four quarters of the universe — Indra, Yama, Varuṇa, and Kuvera — presented themselves to Arjuna, and respectively furnished him with their own peculiar weapons. Arjuna was then carried away in Indra's chariot to the city of Amarāvatī, which is the heaven of Indra. There he spent many years in practising the use of arms; and at length was sent by Indra to make war against the *daitya*s of the sea.

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The mythic account of Arjuna's wars against the *daitya*s of the sea, is also worthy of notice if only as a creation of the imagination. On approaching the coast in a chariot which flew through the air, Arjuna beheld the sea rising in vast heaps, and saw ships laden with rubies, and fishes and tortoises as large as mountains. He blew his war shell and the *daitya*s trembled with fear, but in return they sounded their drums and trumpets so loudly that the monsters of the deep leaped above the waves. Thousands of *daitya*s rushed upon him, but he uttered powerful *mantra*s as he discharged his arrows, and kept them all at bay. They rained fire, water, and mountains upon him, but he triumphed in the end and slew them all. Then the women came out screaming like cranes, but Arjuna passed them by and entered the city, where he saw chariots with the thousand horses of the colour of peacocks. Meantime the women were terrified at the rolling of his chariot, and fled to their houses, whilst the noise of their ornaments resembled the falling of stones upon a mountain. After this victory Arjuna returned to Indra, and was rewarded with great praises; and the sovereign of the gods presented him with a chain of gold and a diadem, and with a war-shell which sounded like thunder."

After these extravagant myths Arjuna is said to have been in the service of Rājā Virāṭa, as teacher of music and dancing, until the expiration of the thirteen years of exile. When negotiations took place for the restoration of the Pāṇḍavas, Arjuna exerted himself to win over Kṛṣṇa to their side; and Kṛṣṇa promised to drive his chariot in the war which ensued. It was then that the celebrated dialogue known as the *Bhagavat Gītā*, took place. On the first day of the war Arjuna fought with Bhīṣma: on the following day he rallied the Pāṇḍavas after they had been repulsed by Bhīṣma, and the latter reluctantly engaged in a second combat with him. He also rescued his son Abhimanyu from Duryodhana. In another terrible conflict with Bhīṣma the latter was mortally wounded. Arjuna was afterwards challenged by Suśarmā and his four brethren: contrary to the advice of Yudhiṣṭhira he accepted the challenge, defeated Suśarmā and his brethren; fought Suśarmā a second time in another locality; and during his absence his son Abhimanyu was slain by six of the Kaurava chieftains. Arjuna was overpowered with grief when he heard this, and vowed to take the life of Jayadratha before the setting of the morrow's sun. This he accomplised, and not long after killed Karṇa with a crescent-shaped arrow. The armies stopped fighting, and the gods descended from heaven to witness the battle betweeen Arjuna and Karṇa.

The *Mahābhārata* next relates Arjuna's adventure with the horse that was captured and then let loose for a year, previous to the great *aśvamedha* which Yudhiṣṭhira had resolved to perform. These adventures constitute twelve legends connected with the countries into which the horse is said to have wandered. In the seventh of them Arjuna is slain and beheaded by his own son Babhruvāhana in the city of Maṇipura, but restored to life by the

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application of a jewel brought from the city of serpents in the underworld. After the massacre at Prabhāsa, Arjuna was summoned to Dvārakā by Kṛṣṇa, and on his arrival he directed the residue of the people to leave the city. His strength now departed from him; he was advised by Vyāsa to abandon worldly concerns, and died with the other Pāṇḍavas on the Himālaya mountains. His grandson Parīkṣit (son of Abhimanyu) succeeded to the *rājā* of Hastināpura.

Ārṣa marriage (Arsha marriage) : One of the eight modes of marriage described by Manu; in which a father receives from a bridegroom one pair of kine, (a bull and a cow) or two pairs, for religious purposes, and then gives away his daughter in due form. This is the ceremony of the *ṛṣi*s and probably prevailed amongst all the Vedic Āryans. It furnishes proof of the distinction between the marriage rite of the *ṛṣi*s and that of the brāhmaṇas. No religious qualification was required in the bridegroom, and the young man simply obtained a damsel by presenting her father with a pair or two of kine. — WHEELER

Āṛśabhū (Arshabhu) : The first division of the central portion of the lunar mansions.

Artha Brāhmaṇas (Artha Brahmans) : According to the *Kerala Ulpatti*, when Paraśurāma had recovered a large strip of territory from the ocean, on the Malayalam coast, he set apart certain fishermen to officiate as brāhmaṇas to the rest of the people, and promised to come at their call. They, however, acted so as to displease him; whereupon he disfranchised them, and called in a colony of pure brāhmaṇas from Hai Kṣetram, to whom he delivered charge of the people, in matters of rites and ceremonies. The fishermen had the title of 'brāhmaṇas'. — TAYLOR

Arthaneśvarī (Arthanesvari) : A form of Śiva, and, on the left-hand half, is Pārvatī. This is doubtless an early hieroglyphic to convey a chaste notion of the union of the active deity, with passive matter; whence creation.

Arthasādhak (Arthasadhak) : The finance minister of *rāja* Daśaratha.

Arthāśāstra (Arthasastra) : One of the eighteen principal branches of knowledge, viz., the science of government as laid down first by Vṛhaspati.

Arugan (Arugan) : The name given by the Jains to the Supreme Being. The popular name of God is Jinan, or Jainan; hence the appellation Jains. To this God one thousand and eight sacred names are ascribed. The attributes of omnipotence and omniscience, of omnipresence and infinite benevolence, are given to this deity. *See* JAINS.

Aruṇa (Aruna) : A celebrated son of Kaśyapa and Vinatā : and brother of Garuḍa the destroyer of serpents. [from the Appendix →] The ruddy. The son of the patriarch Kaśyapa and his wife Vinatā; the younger brother of Garuḍa, the bird vehicle of Viṣṇu. This deity has in the classical period taken the place of Uṣas, the personification of dawn in the Vedic creed.

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Arundhatī (Arundhati): Daughter of Kardama, wife of Vasiṣṭha, evidently an allegorical personification of a religious rite. "One of the Pleiades and generally regarded as the model of wifely excellence"; it is a small star close to the middle one in the tail of *Ursa Major*: and is said to have been the wife of Vasiṣṭha. A newly-married couple, amongst brāhmaṇas, have this star pointed out to them by the *purohita*, or Astrologer, and are directed to pay it obeisance.

Aruṣī (Arushi): The daughter of Manu and wife of the great sage Cyavana. — *OST*, Vol. I, p. 124.

Arvalan (Arvalan): The son and heir of Rājā Kehama, who offered voilence to Kaliyal, the beautiful daughter of a peasant in the neighbourhood of the palace, and was felled to the earth and slain by the avenging arm of her father.

Ārvarivat (Arvarivat): One of the seven *ṛṣis* of the second *manvantara*. By the seven *ṛṣis* we may often understand the constellation, *Ursa Major*.

Arvavasu (Arvavasu): One of the seven principal solar rays, that which supplies heat to the planet Jupiter.

Āryabhaṭa (Aryabhata): At page 48 [of original edition] this name was spelt after Colebrooke as Āryabhaṭṭa; but in old Sanskrit works recently discovered it is written almost invariably with one *ṭ* Āryabhaṭa; and this is therefore the spelling now adopted. It is ascertained on his own authority that he was born at Kusumpura, near the modern Paṭnā. The date which he assigns for his birth corresponds with AD 476. Āryabhaṭa was evidently a great man and is recognised as such by all Orientalists. Lassen calls him 'the founder of mathematical and astronomical science in India'. His chief work is the *Ārabhaṭīya Sūtra*, which includes two other works, the *Daśagīti Sūtra*, and the *Āryaṣṭaśata*. — MRS. MANNING, *A&MI*, Vol. I, pp. 365-6.

Āryabhaṭṭa (Aryabhatta): A celebrated ancient Hindu astronomer. It is difficult to determine with accuracy when he lived, but Mr. Colebrooke thinks he flourished soon after the commencement of the Christian era, or not later than the third or fourth century.

Aryabhicita (Aryabhichita): A celebrated Draviḍa brāhmaṇa who lived at Agrahāra in the sixteenth century of Śālivāhana; his contemporaries considered him as an emanation of Śiva, on account of his devotion for this god, and his great learning. He is said to be the author of 84 books on theology, rhetoric and philosophy; he died at Chillumbrum at the age of ninety.

Aryaka (Aryaka): A cowherd in the Sanskrit drama of the Toy-cart. He conspired against the weak and unpopular king then upon the throne at Anantī or Ougein. Aryaka is described as a man with 'arms like elephants, vast tusks, his breast and shoulders brawny as the lion's, his eyes a coppery red'. He succeeded in obtaining possession of the throne.

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Aryaman (Aryaman) : One of the twelve Ādityas in the *manvantara* of Vaivasvata.

Āryan Race, Āryan Languages (Aryan Race, Aryan Languages) : Āryāvarta was the holy land of the brāhmaṇas, the country lying between the Himālaya and the Vindhya mountains, which was the ancient abode of the Hindus. In the north-western part of that region, in countries watered by the Sarasvatī, the earliest traditions of the brāhmaṇas place the ancestors of the Indian race. The name Āryan is now generally used to designate that ethnological division of mankind otherwise called Indo-European or Indo-Germanic. No one now doubts that the brāhmaṇas of India belong to the same family, the Āryan or Indo-European family, which civilized the whole of Europe. The Āryan race consists of two branches, an Eastern and a Western. The Western branch comprehends the inhabitants of Europe, with the exception of the Turks, Magyars, and Finns: the Eastern comprehends the inhabitants of Armenia, of Persia, of Afghanistan and Hindustan. The evidence on which a family relation has been established among these nations is that of language.

"At the first dawn of traditional history," says Max Müller, "we see these Āryan tribes migrating across the snow of the Himālaya southward toward the 'Seven Rivers' (the Indus, the five rivers of the Punjāb and the Sarasvatī), and ever since India has been called their home. That before that time they had been living in more northern regions, within the same precincts with the ancestors of the Greeks, the Italians, Slavonians, Germans and Celts, is a fact as firmly established as that the Normans of William the Conqueror were the northmen of Scandinavia. The evidence of language is irrefragable, and it is the only evidence worth listening to with regard to ante-historical periods. It would have been next to impossible to discover any traces of relationship between the swarthy natives of India and their conquerors, whether Alexander or Clive, but for the testimony borne by language. What other evidence could have reached back to times when Greece was not peopled by Greeks, nor India by Hindus? Yet these are the times of which we are speaking. What authority would have been strong enough to persuade the Grecian army, that their gods and their hero ancestors were the same as those of King Porus, or to convince the English soldier that the same blood was running in his veins and in the veins of the dark Bengalese? And yet there is not an English jury nowadays, which, after examining the hoary documents of language, would reject the claim of a common descent and a legitimate relationship between Hindu, Greek and Teuton. Many words still live in India and in England, that have witnessed the first separation of the northern and southern Āryans, and these are witnesses not to be shaken by cross-examination. The terms for God, for house, for father, mother, son, daughter, for dog and cow, for heart and tears, for axe and tree, identical in all the Indo-European idioms, are like the watchwords of soldiers. We challenge the seeming stranger; and

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whether he answer with the lips of a Greek, or German, or an Indian, we recognise him as one of ourselves. Though the historian may shake his head, though the physiologist may doubt, and the poet scorn the idea, all must yield before the facts furnished by language. There *was* a time when the ancestors of the Celts, the Germans, the Slavonians, the Greeks and Italians, the Persians and Hindus, were living together within the same fences, separate from the ancestors of the Semitic and Turanian races.

It is more difficult to prove that the Hindu was the last to leave this common home, that he saw his brothers all depart towards the setting sun, and that then, turning towards the south and the east, he started alone in search of a new world. But as in his language and in his grammar he has preserved something of what seems peculiar to each of the northern dialects singly, as he agrees with the Greek and the German where the Greek and the German seem to differ from all the rest, and as no other language has carried off so large a share of the common Āryan heirloom — whether roots, grammar, words, myths, or legends — it is natural to suppose that, though perhaps the eldest brother, the Hindu was the last to leave the central home of the Āryan family.

The Āryan nations who pursued a north-westerly direction, stand before us in history as the principal nations of north-western Asia and Europe. They have been the prominent actors in the great drama of history, and have carried to their fullest growth all the elements of active life with which our nature is endowed. They have perfected society and morals, and we learn from their literature and works of art the elements of science, the laws of art, and the principles of philosophy. In continual struggle with each other and with Semitic and Turanian races, these Āryan nations have become the rulers of history, and it seems to be their mission to link all parts of the world together by the chains of civilization, commerce and religion. In a word, they represent the Āryan man in his historical character.

But while most of the members of the Āryan family followed this glorious path, the southern tribes were slowly migrating towards the mountains which gird the north of India. After crossing the narrow passes of the Hindukush or the Himālaya, they conquered or drove before them, as it seems without much effort, the aboriginal inhabitants of the Trans-Himālayan countries. They took for their guides the principal rivers of northern India, and were led by them to new homes in their beautiful and fertile valleys. It seems as if the great mountains in the north had afterwards closed for centuries their Cyclopean gates against new immigrations, while, at the same time, the waves of the Indian Ocean kept watch over the southern borders of peninsula. None of the great conquerors of antiquity — Sesostris, Semiramis, Nebuchadnezzar, or Cyrus, who waged a kind of half-nomadic warfare over Asia, Africa and Europe, and whose names, traced in characters of blood, are still legible on the threshold of history, disturbed the peaceful seats of these Āryan settlers. Left to

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themselves in a world of their own, without a past, and without a future before them, they had nothing but themselves to ponder on. Struggles must have been in India also. Old dynasties were destroyed, whole families annihilated, and new empires founded. Yet the inward life of the Hindu was not changed by these convulsions. His mind was like the lotus leaf after a shower of rain has passed over it; his character remained the same, passive, meditative, quiet and full of faith."— *A Sanscrit Lit.*, p. 16.

Aṣāḍha (Ashahra) : The name of one of the lunar months in the Vedas.

Āṣāḍha (Ashadha) : The name of a constellation.

Asamañj (Asamanj) : The son and successor of Sagara; he is thus described in the *Rāmāyaṇa*:

> Prince Asamanj brought up with care,
> Scourge of his foes was made the heir.
> But liegemen's boys he used to cast,
> To Sarju's waves that hurried past,
> Laughing the while in cruel glee
> Their dying agonies to see.
> This wicked prince who aye withstood
> The counsel of the wise and good,
> Who plagued the people in his hate,
> His father banished from the State;
> His son, kind-spoken, brave and tall,
> Was Ansumān, beloved of all. — GRIFFITHS.

Asamprajñāta (Asamprajnata) : Contemplation, in which reason is lost sight of; a complete restraint of the action of thought; the last stage of mental abstraction; in which even the reflection of his individual existence is lost sight of, and he is mentally one with the Supreme Being.

Asamprikṣaṇa (Asampricshana) : The title of the fifth section of the *Pañca-Tantra*; meaning Inconsiderateness.

Āsana (Asana) : The third stage of Yoga. There are various postures in which the *yogī* is directed to sit when he engages in meditation, *āsana* is that in which he crosses his legs underneath him, and lays hold of his feet on each side with his hands.

Asiknī (Asikni) : The daughter of the patriarch Vīrana, wife of Dakṣa, the great father of mankind.

Asipatravana (Asipatravana) : Sins punished in one of the *narakas* or hells, of which twenty-eight are enumerated.

Asit (Asit) : The son of Rājā Dhruvasandhī, of the solar race; his career is thus described in the *Rāmāyaṇa*:

> Asit had warfare, fierce and hot,
> With rival kings in many a spot,

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Haihayas, Talajaṅghas styled,
And Sasivaindhus, strong and wild,
Long time he strove, but forced to yield,
Fled from his kingdom and the field.
With his two wives away he fled
Where high Himālaya lifts his head,
And, all his wealth and glory past,
He paid the dues of Fate at last. — GRIFFITHS.

Asita (Asita) : The Indian Simeon.

There exists a legendary history in prose and verse of the life of Buddha, the founder of the religion which bears his name, in which it is related that an inspired sage named Asita, who dwelt on the skirts of the Himālaya mountains, having become informed, by a variety of portents, of the birth of the future lawgiver or Saviour, Buddha, as the son of king Śuddhodana in the city of Kapilavastu, in northern India, went to pay his homage to the infant. Dr. Muir has published a metrical translation of this remarkable legend, from which we make a few extracts.

The word Buddha, we may observe, means "the enlightened", or "the intelligent", and various Buddhas are mentioned in the Buddhist books. The founder of the existing system was also known as Gautama, as Śākyasiṁha, as Śākyamuni, i.e., the lion, and the devotee, of the tribe of the Śakas to which he belonged. Buddha was charged by a Brāhmaṇical opponent with having said "Let all the evils (or sins) of the *kali* age fall upon me; but let the world be redeemed." This passage is thought by some to give the character of a vicarious redeemer to Buddha. Others interpret it to mean that Buddha voluntarily underwent great sufferings and privations during a long course of probation, in order that he might attain the truth and teach it to men, and so redeem them from worldly existence. Professor Cowell does not understand the passage as implying any theological notion of vicarious atonement, but rather the enthusiastic utterance of highly strong moral sympathy and charity; and would compare it with St. Paul's words in Romans IX. 3 and explain it in just the same way as, he thinks, Chrysostom does that verse.

We now proceed to the metrical translation of the legend we have thus introduced, and quote a few stanzas.

On Himālaya's lonely steep
There lived of old a holy sage,
Of shrivelled form, and bent with age,
Inured to meditation deep.

He — when great Buddha had been born,
The glory of the Śākya race,
Endowed with every holy grace,
To save the suffering world forlorn —

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Beheld strange portents, signs which taught
The wise that that auspicious time
Had witnessed some event sublime,
With universal blessing fraught.

The cause exploring, far and wide
The sage's vision ranged; with awe
Within a cradle laid he saw
Far off the babe, the Śākya's pride.

With longing seized this child to view
At hand, and clasp, and homage pay,
Athwart the sky he took his way
By magic art, and swan-like flew;

And came to king Śuddhodan's gates,
And entrance craved — "Go, royal page,
And tell thy lord an ancient sage,
To see the king permission waits."

* * * * * * *

With all due forms, and meet respect,
The king received the holy man,
And bade him sit; and then began —
"Great sage, I do not recollect

"That I thy venerable face
Have ever seen before; allow
That I inquire what brings thee now
From thy far distant dwelling place."

"To see thy babe," the saint replies,
"I come from Himālaya's steeps."
The king rejoined — "My infant sleeps;
A moment wait until he rise."

* * * * * * *

"In every grace complete, thy son
Of truth shall perfect insight gain,
And far sublimer fame attain
Than ever law-giver has won.

"He such a Wheel* of sacred lore
Shall speed on earth to roll, as yet
Hath never been in motion set
By priest, or sage, or god or yore.

"The world of men and gods to bless,

* "The term thus rendered, *dharmacakra*, expresses a somewhat singular figure. It denotes the "wheel of the law", or the "wheel of righteousness", or the "wheel of religion". — MUIR.

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The way of rest and peace to teach,
A holy law thy son shall preach —
A law of stainless righteousness.

"By him shall suffering men be freed
From weakness, sickness, pain and grief;
From all the ills shall find relief
Which hatred, love, illusion, breed.

"His hand shall loose the chains of all
Who groan in fleshly bonds confined,
With healing touch the wounds shall bind
Of those whom pain's sharp arrows gall.

"His words of powers shall put to flight
The dull array of leaden clouds
Which helpless mortals' vision shrouds,
And clear their intellectual sight.

"By him shall men who, now untaught,
In devious paths of error stray,
Be led to find a perfect way —
The final calm* at last be brought.

"But once, O king, in many years,
The fig tree somewhere flowers perhaps;
So after countless ages lapse,
A Buddha once on earth appears.

"And now, at length, this blessed time
Has come: for he who cradled lies,
An infant there before thine eyes
Shall be a Buddha in his prime.

"Full, perfect, insight gaining, he
Shall rescue endless myriads tost
On life's rough ocean waves, and lost,
And grant them immortality.

* * * * * *

"Thee, child, th' immortals worship all,
The great Physician, born to cure
All ills that hapless men endure;
I, too, before thee prostrate fall."

We may observe that while some of the incidents in the legend are similar to portions of the narrative in the Gospel of St. Luke (Chapter II, 25, &c.), Dr. Muir assures us that he has not at all exaggerated the expressions in

* "The word in the original is *nirvāṇa* a term of which the sense is disputed — some scholars esteeming it to mean absolute annihilation; others explaining it as the extinction of passion, the attainment of perfect dispassion." — MUIR.

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the text which speak of Buddha as a deliverer, or redeemer, and that he has not assimilated his character more than was justifiable to the Christian conception of a Saviour, and confidently appeals to any one qualified to examine the original for himself.

Asitāṅga (Asitanga) : The name of one of the eight Bhairavas, or inferior manifestations of some portion of Śiva.

Āśleṣā (Aslesha) : A lunar mansion in Airāvatī, the third *vīthi* of the northern Avashtāna.

Asmitā (Asmita) : Selfishness, one of the five afflictions of the Pātañjala philosophy.

Aśoka (Asoka) : A king of Magadha, patron of Buddhism. This king is the most celebrated of any in the annals of the Buddhists. In the commencement of his reign he followed the Brāhmaṇical faith, but became a convert to that of Buddha, and a zealous encourager of it. "He is said to have maintained in his palace 64,000 Buddhist priests, and to have erected 84,000 columns or topes throughout India. A great convocation of Buddhist priests was held in the eighteenth year of his reign which was followed by missions to Ceylon and other places. According to Buddhist chronology he ascended the throne 218 years after the death of Buddha, 325 BC. As the grandson of Candragupta, however, he must have been sometime subsequent to this. The duration of his reign was 36 years, bringing it down to 230 BC. A number of very curious inscriptions in columns and rocks, by a Buddhist prince, in an ancient form of letter, and the Pāli language, exist in India, and some of them refer to Greek princes, who can be no other than members of the Seleucidan and Ptolemaic dynasties, and are probably Antiochus the Great, and Ptolemy Energetes, Kings of Syria and Egypt in the latter part of the third century before Christ." — PROFESSOR WILSON.

Aśoka (Asoka) : The name of one of the most beautiful of Indian trees. Sir W. Jones observes "the vegetable world scarcely exhibits a richer sight than *aśoka* tree in full bloom. It is about as high as an ordinary cherry tree. The flowers are very large and beautifully diversified with tints of orange scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom." The *aśoka* is sacred to Śiva, and is planted near his temples. It grows abundantly in Ceylon. In Hindu poetry despairing lovers very commonly address objects of nature, clouds, elephants, and birds, on the subject of their lost or absent mistresses.

Aśokavardhana (Asokavarddhana) : Another name for Aśoka.

Āśramas (Asramas) : A condition of life; 'orders'; when the youth has been invested with the sacred thread, he is diligently to prosecute the study of the Vedas in the house of his preceptor, with an attentive spirit and leading a life of continence.

Aśruvindumatī (Asruvindumati) : The daughter of Kāmadeva, who was

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sent by Indra, along with her father, to endeavour to excite passion in the breast of Yayāti. In this they succeeded, and in order to become a fit husband for his young bride, the aged king applied to his sons to give him their youth in exchange for his decrepitude. As elsewhere related they all refused, except Pūru, the youngest. After a time, however, Yayāti was prevailed upon by the persuasion of his young bride, at the instigation of Indra, to go to heaven, on which he restored his youth to Puru, and proceeded with his subjects to Indra, who sent them to Śiva, and he directed them to Viṣṇu, in whose sphere they obtained a final abode. — WILSON's *Works*, III, 37.

Aṣṭāvakra (Ashtavakra) : A brāhmaṇa who by a long course of religious penance, standing in water, and meditating on the eternal spirit, became a celebrated sage or Muni. He was deformed from his birth, and on one occasion he was laughed at by the *apsarāsa*s, or divine nymphs, on whom in consequence he denounced imprecations. The nymphs then endeavoured to appease him, and so far succeeded that he promised they should finally return to the sphere of the gods. [From the Supplement →] Aṣṭāvakra is the hero of a curious legend in the *Mahābhārata*. Kahoḍa, his father, was the pupil of Uddālaka and married his preceptor's daughter. He was so much addicted to study that he rather neglected his bride when far advanced in her pregnancy, and was rebuked for his conduct by his son yet unborn. The father indignantly pronounced that he should be born crooked, in punishment of his impertinence, and hence his name *Aṣṭa* (eight limbs), and *Vakra*, curved. Kahoḍa went to the great sacrifice of Janaka, king of Mithilā, soon after the birth of his son. To that festival came a seeming Bauddha sage, who, overcoming all his competitors in argument, had them thrown into the river. Kahoḍa venturing to encounter him suffered this fate. When Aṣṭāvakra was in his twelfth year he first heard of his father's mischance, and to revenge it, set off for the yet unfinished sacrifice, it being one of those already noticed as of twelve years' duration. Although young in age, the saint was mature in wisdom, and overcame his father's conqueror. When he insisted on his being thrown into the river, the supposed disputant declared himself to be the son of Varuṇa, the god of the same waters, who had commenced a similar sacrifice with that of Janaka, at the same time, and to secure the attendance of learned brāhmaṇas, had adopted the expedient of sending his son to defeat them in disputation, and give them a subsequent ducking. The object being effected, they were dismissed with honour, and the parties separated mutually content. Aṣṭāvakra, by his father's instructions, bathed in the Samaṅgā river, and by so doing was rendered perfectly straight. (*Mahābhārata, Vana-Parvan.*) — He was married to the daughter of the sage Vadānya, *Dana-Dharma*). — WILSON, XI, p. 293.

Asti (Asti) : The wife of Kaṁsa, and daughter of Jarāsandha, king of Magadha.

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Āstīka (Astika): A brāhmaṇa whose father had practised great austerities, bathed in all the holy tanks, and abstained from matrimony, with his body dried up by fasting, he wandered hither and thither, till he accidentally came to a hollow place in which he perceived men hanging over an abyss. Their heads were downwards and suspended by a straw at which a rat was gnawing. Inquiring who they were he discovered that they were his own ancestors. These wretched men tell him that they are thus suspended because their posterity, who should have been the means of ensuring their bliss, had perished; and the one living descendant, whose son might have done so, was entirely given up to austerities, and did not marry. The ascetic tells them that *he* is that one descendant. The ancestors entreat him to marry and have a son who would release them. He promise to do what they desire, but will only marry a girl whose parents give her to him willingly. At length in the forest, Vāsukī, king of serpents, offered him his sister, a young girl of lovely form. To her he was married, and the child born to them was Āstīka. Of him we are told that he had a noble spirit, was well read in the Vedas, and became powerful through austerities.*

Āsura-marriage (Asura-marriage): The fifth mode of marriage mentioned by Manu, in which the bridegroom gives as much wealth as he can afford to the damsel and her kinsmen, and then takes her according to his own pleasure.

Asuras (Asuras): Demons, born from the thigh of Brahmā while the quality of darkness pervaded his body. *Asura* is a general name for all the giants and demons who composed the enemies of the gods, and the inhabitants of *pātāla*; and a special designation for a class of these of the first order. They belong, in the wider sense, to the Epic; in the more special sense, to the Purāṇic period. In the latter they are fabled to be sprung from Brahmā's thigh (*Viṣṇu Purāṇa*, p.40), and to be the sons of Kaśyapa, by Diti and Danāyu. As in the earliest period the *sura*s were personifications of light, so the *asura*s were probably those of darkness; and the original idea of the existence of malignant and terrible beings may thus be traced to the fear that man experiences in darkness, from the conviction that he is surrounded by creatures which he cannot see, in short, ghosts or goblins. "(The word is derived from *a*, privative, or rather negative, and *sura*, 'a deity'.) XI, 22." — J.C. THOMPSON. In the Purāṇas the aborigines are described under the names of *asura*s and *rākṣasa*s; as being giants and cannibals, and of course very repulsive. "The word *asura* has a very interesting history. In classical Sanskrit it only means a demon; and this meaning occurs occasionally even in the early books of the *Ṛgveda*, and often in the later tenth. In the *Atharvaveda* it occurs very often in this sense, and the brāhmaṇas are never tired of beginning their legends with the phrase '*devāsurā va eṣu lokeṣu samayatanta*', 'the gods and *asuras*

* Mrs. Manning, from *Fragments du Mahābhārata*, Par. T. Pavie.

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contended in these worlds'. But generally in the '*Ṛgveda*' the word has no such evil meaning, and it appears to have been originally derived from *as* 'to be' with the affix *ura* (*a-sura*), and to have meant 'living', 'spiritual'. But in later times *asura* acquired a malevolent meaning, just as the Greek *σαίμων*; and even in the great epics, the *Rāmāyaṇa* and the *Mahābhārata*, we find a new word *sura*, coined to express the good deities. Henceforth *sura* and *asura* play the same parts in the legends which had once been played by *deva* and *sura*; and a new legend is invented for an etymology, the *sura*s being those heavenly beings who shared the liquor of immortality, (*sura*) while those who were excluded became the *asura*s". — *Quarterly Review*, July 1870, p. 202.

Āśvalāyana (Asvalayana): A distinguished author, who lived about 350 BC. He was the pupil of Śaunaka and the predecessor of Kātyāyana. He was one of the writers of the *Kalpa-sūtra*s which teach the mode of performance of sacrifices enjoined by the Vedas: and the author of the *Gṛhya Sūtra*s, or rules of household rites.

Aśvamedha (Asvamedha): The Sacrifice of a Horse. This forms the subject of the Bhārata of Jaimini. The sacrifice was an affair of great importance. It was of a politico-religious character. Anyone claiming to be a supreme ruler, announced his intention of celebrating a horse-sacrifice. A horse was selected and then turned loose to go whither it pleased: only being followed by armed men. If any other potentate contested the claim, he endeavoured to seize the horse; and there is much of Romance on this topic. If the armed men came back unconquered, and the horse with them, the sacrifice was conducted on a great, and most expensive scale. The flesh of the sacrifice was eaten, or burnt: the latter is the usual statement. The *aśvamedha*, performed a hundred times, raised the sacrificer to a level with Indra.

Aśvapati (Asvapati) : (Lord of Horses). **1.** The Rājā of Kekaya, and father of Mahārāja Daśaratha's wife Kaikeyī; **2.** An ancient Rājā, the father of Sāvitrī, q.v.

Aśvatthāmā (Asvatthama) : The son of Droṇa; an active combatant in the great war; who conceived and carried out the terrible revenge which ended in the treacherous slaughter at midnight of the Pāṇḍava forces. As the son of a brāhmaṇa he is made to express a regret that his "ill luck" caused him to follow the pursuits of a kṣatriya. But the only attempt at an excuse for his conduct which the compilers of the *Mahābhārata* put into his mouth is contained in the words "as I have now at will taken upon myself the duties of a soldier, I shall enter upon the path of a king, and that of my high-minded father."— GOLDSTÜCKER.

Aśvinī (Asvini) : A lunar asterism in Nāgavīthi, the first *vīthi* in the northern Avasthāna.

Aśvins (Asvins) : "The Aśvins seem to have been a puzzle even to the oldest

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Indian commentators." (MUIR.) Professor Roth says "they are the earliest bringers of light in the morning sky, who in their chariot hasten onward before the dawn, and prepare the way for her".

"It may seem unaccountable that two deities of a character so little defined, and so difficult to identify, as the Aśvins, should have been the objects of so enthusiastic a worship as appears from the numerous hymns dedicated to them in the *Ṛgveda*, to have been paid to them in ancient times. The reason may have been that they were hailed as the precursors of returning day, after the darkness and dangers of the night. In some passages they are represented as being, like Agni, the chasers away of evil spirits.

"The Aśvins are said to be young ancient, beautiful, honey-hued, lords of lustre, bright, of a golden brilliancy, agile, fleet as thought, swift as young falcons, possessing many forms, wearing lotus garlands, strong, mighty, terrible, possessed of wondrous powers, and profound in wisdom." — MUIR, *OST*, vol. V, p. 240.

"The following are a few of the modes in which the divine power of the Aśvins is declared in different hyms to have been manifested for the deliverance of their votaries.

"When the sage Cyavana had grown old and had been forsaken they invested him of his decrepit body, prolonged his life and restored him to youth.

"In the same way they renewed the youth of Kālī after he had grown old; and when Viṣpalā's leg had been cut off in battle like the wing of a bird, the Aśvins are said to have given her an iron one instead.

"They restored Parāvjir (or an outcast), who was blind and lame, to sight and the power of walking.

"Finally to say nothing of the succours rendered to numerous other persons, the Aśvins did not confine their benevolence to human beings, but are also celebrated as having rescued from the jaws of a wolf a quail by which they were invoked.

"The Aśvins are worshipped with uplifted hands, and supplicated for a variety of blessings, for long life, and for deliverance from calamities, for offspring, wealth, victory, destruction of enemies, preservation of the worshippers themselves, of their houses and cattle. No calamity or alarm from any quarter can touch the man whose chariot they place in the van." —*Ibid.*, p. 249.

Professor Goldstücker writes, "The myth of the Aśvins is, in my opinion, one of that class of myths in which two distinct elements, the cosmical and the human or historical, have gradually become blended into one. It seems necessary, therefore, to separate these two elements in order to arrive at an understanding of the myth. The historical or human element in it, I believe, is represented by those legends which refer to the wonderful cures

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effected by the Aśvins, and to their performances of a kindred sort; the cosmical element is, that relating to their luminous nature. The link which connects both seems to be the mysteriousness of the nature and effects of the phenomena of light, and of the healing art at a remote antiquity. That there might have been some horsemen or warriors of great renown who inspired their contemporaries with awe by their wonderful deeds, and more especially by their medical skill, appears to have been also the opinion of some old commentators mentioned by Yāska, for some 'legendary writers', he says, took them for 'two kings, performers of holy acts'; and this view seems likewise borne out by the legend in which it is narrated that the gods refused the Aśvins admittance to a sacrifice on the ground that they had been on too familiar terms with men. It would appear then that these Aśvins, like the Ṛbhus, were originally renowned mortals, who, in the course of time, were translated into the companionship of the gods; and it may be a matter of importance to investigate whether, besides this *a priori* view, there are further grounds of a linguistic or grammatical character for assuming that the hymns containing the legends relating to these human Aśvins are posterior or otherwise to those descriptive of the cosmical gods of the same name.

"The luminous character of the latter can scarcely be matter of doubt, for the view of some commentators — recorded by Yāska, — according to which they were identified with 'heaven and earth, appears not to be countenanced by any of the passages known to us. Their very name, it would seem, settles this point, since *aśva,* the horse, literally, 'the pervader', is always the symbol of the luminous deities, especially of the sun. The difficulty, however, is to determine their position amongst these deities and to harmonize with it the other myths connected with them. I may here, however, first observe that, though Yāska records opinions which identify the Aśvins with 'day and night', and 'sun and moon', the passage relied upon by Professor Roth to prove that Yāska himself identified them with Indra and Āditya (the sun), does not bear out any such conclusion. For the passage in question, as I understand it, means: 'their time is after the (latter) half of the night when the (spaces) becoming light is resisted (by darkness); for the middlemost Aśvin (between darkness and light) shares in darkness, whilst (the other), who is of a solar nature (Āditya), shares in light'. There is this verse relating to them: 'In nights', etc. Nor does Durgā, the commentator on Yāska, attribute to the latter the view which Professor Roth ascribes to him. His words, as I interpret them, are: 'their time is after the (latter) half of the night when the (spaces) becoming light is resisted', (means) when, after the (latter) half of the night, darkness intersected by light makes an effort against light, that is the time of the Aśvins. . . . Then the nature of the middlemost (between them) is a share in that darkness which penetrates into light; and the solar one (Āditya) assumes that nature which is a share in the light penetrating into darkness. These two are the

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middlemost and the uppermost: this is the teacher's (i.e., Yāska's) own opinion, for, in order to substantiate it, he gives as an instance the verse '*vasātiṣu sma*'," etc.

"To judge, therefore, from these words, it is the opinion of Yāska that the Aśvins represent the transition from darkness to light, when the intermingling of both produces that inseparable duality expressed by the twin nature of these deities. And this interpretation, I hold, is the best that can be given of the character of the *cosmical* Aśvins. It agrees with the epithets by which they are invoked, and with the relationship in which they are placed. They are young, yet also ancient, beautiful, bright, swift, etc.; and their negative character — the result of the alliance of light with darkness — is, I believe, expressed by *dasra*, the destroyer, and also by the two negatives in the compound *nāsatya* (*na+a-satya*), though their positive character is again redeemed by the ellipsis of "enemies, or diseases, to *dasra*, and by the sense of *nāsatya*, not un-true, i.e., truthful. They are the parents of Pūṣaṇa, the sun; for they precede the rise of the sun; they are the sons of the sky, and again the sons of Vivasvat and Saraṇyū. Vivasvat, I believe, here implies the firmament 'expanding' to the sight through the approaching light; and though Saraṇyū is to Professor Müller one of the deities which are forced by him to support his dawn-theory, it seems to me that the etymology of the word, and the character of the myths relating to it, rather point to the moving air, or the dark and cool air, heated, and therefore set in motion, by the approach of the rising sun. The Aśvins are also the husbands or the friends of Sūryā, whom I take for the representative of the weakest manifestation of the sun; and I believe that Sāyaṇa is right when, by the sister of Aśvins, he understands Uṣas, the dawn. The mysterious phenomenon of the intermingling of darkness — which is no longer complete night — and of light — which is not yet dawn — seems to agree with all these conceptions, and with the further details of a cosmical nature, which are so fully given in the preceding paper." — *Ibid.*, pp. 255-7.

Atala (Atala): The first of the seven regions of *pātāla*, — below the earth — ten thousand *yojanas* in extent — the soil of *atala* is white, and the place is embellished with magnificent palaces.

Atarva (Atarva) : One of the fifteen teachers of the school of Vājasaneyī or white *Yajuṣ*.

Atharvan (Atharvan): A priest who is considered to have obtained the fire from heaven, and who in the course of Mythological personification appears as a Prajāpati or father of all beings, as the inspired author of the fourth or *Atharvaveda*, as the eldest son of Brahmā to whom Brahmā revealed the *Brahma-vidyā*, or knowledge of God; and at a later period as the same as Aṅgiras.

Atharvan (Atharvan): A distinguished sage, the generator of fire, and

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producer of Agni. Atharvan is mentioned as the earliest institutor of sacrifice. Atharvan was the first who by sacrifices opened up paths; then the friendly Sun, the upholder of ordinances, was produced.*

Atharvas (Atharvas): A class or even caste of priests, who had secrets which they are prohibited from divulging; they were the spiritual guides of their nation, and none but the son of a priest could become a priest — a rule which the Pārsīs still maintain.**

Atharvaveda (Atharva Veda): The name of the fourth of the four Vedas, created from the northern mouth of Brahmā. It was arranged by Vyāsa. The illustrious sage Sumanta taught this Veda to his pupil Kabandha, who made it two-fold. The principal subjects of difference in the Saṁhitās of the *Atharvaveda*, are the five *kalpa*s or ceremonials. "As to the internal character of the *Atharva* hymns, it may be said of them, as of the tenth book of the *Ṛk*, that they are the productions of another and a later period, and the expressions of a different spirit, from that of the earlier hymns in the other Veda. In the latter, the gods are approached with reverential awe, indeed, but with love and confidence also; a worship is paid them that exalts the offerer of it; the demons, embraced under the general name *rākṣasa*s, are objects of horror, whom the gods ward off and destroy; the divinities of the *Atharva* are regarded rather with a kind of cringing fear, as powers whose wrath is to be deprecated and whose favour curried, for it knows a whole host of imps and hobgoblins, in ranks and classes, and addresses itself to them directly, offering them homage to induce them to abstain from doing harm. The *mantra*, prayer, which in the older Veda is the instrument of devotion, is here rather the tool of superstition; it wrings from the unwilling hands of the gods the favours which of old their good-will to men induced them to grant, or by simple magical power obtains the fulfilment of the utterer's wishes. The most prominent characteristic feature of the *Atharva* is the multitude of incantations which it contains; these are pronounced either by the person who is himself to be benefited, or, more often, by the sorcerer for him, and are directed to the procuring of the greatest variety of desirable ends; most frequently perhaps, long life, or recovery from grievous sickness, is the object sought; then a talisman, such as a necklace, is sometimes given, or in very numerous cases some plant endowed with marvellous virtues is to be the immediate external means of the cure; farther, the attainment of wealth or power is aimed at, the downfall of enemies, success in love or in play, the removal petty pests, and so on, even down to the growth of hair on a bald pate. There are hymns, too, in which a single rite or ceremony is taken up and exalted, somewhat in the same strain as the Soma in the Pāvamanya hymns of the *Ṛk*. Others of a speculative mystical character are not wanting; yet their number is not so

* Muir, *OST*, vol. 1, p. 169.

** Muir, *OST*, vol. 1, p. 293.

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great as might naturally be expected, considering the development which the Hindu religion received in the periods following after that of the primitive Veda. It seems in the main that the *Atharva* is of popular rather than of priestly origin; that in making the transition from the Vedic to modern times, it forms an intermediate step, rather to the gross idolatries and superstitions of the ignorant mass, than to the sublimated pantheism of the brāhmaṇas." — WHITNEY.

"It has been surmised (Müller's *Ancient Sanscrit Literature*, pp.447ff.) that the hymns of the *Atharvaveda* 'formed an additional part of the sacrifice from a very early time, and that they were chiefly intended to counteract the influence of any untoward event that might happen during the sacrifice'. This is possible; but the great importance which the adherents of this Veda themselves attach to it, is founded on other considerations than these. They argue, as appears from the treatise *Atharvanarahasya,* mentioned above, that the three other Vedas enable a man to fulfil the *dharma,* or religious law, but that the *Atharva* helps him to attain *mokṣa*, or eternal bliss. The doctrine is laid down, for instance, in the *Cūlikā Upaniṣad* of this Veda, when it says: 'Those brāhmaṇas and others who know the science of the (neuter) brāhmaṇa continued in the *Brahmaveda*, became merged in *Brahman*'; and it is likewise inferred from other passages in the *Śaunaka Brāhmaṇa*. The name of *Brahmaveda* itself, by which this Veda is also frequently called, is therefore explained by them, not as implying the Veda which belongs to the province of the priest brāhmaṇa, but the Veda which contains the mysterious doctrine of *Brahman*, the supreme spirit, into which the human soul becomes finally absorbed. It is probable, therefore, that the very uselessness of the *Atharvaveda* for sacrificial purposes, and the reluctance which was felt to base its sanctity merely on its incantations and spells, invested it, in the mind of its followers, with a spiritual character, which was then fully developed in the numerous Upaniṣads (q.v.) now connected with it." —MUIR.

Professor Müller, in his *Ancient Sanscrit Literature*, has given the following hymn from the *Atharvaveda*, of which the *Quarterly Review* says, "we know of no passage in Vedic literature which approaches its simple sublimity":

"The Great one who rules over these worlds beholds all as if he were close by. When any one thinks that he cloaks a thing, the Gods know it all.

'They know everyone who stands or walks or glides along secretly or withdraws into his house or into any hiding place. Whatever two persons sitting together devise, Varuṇa the king knows it as the third.

'This earth too is Varuṇa the king's, and that vast sky whose ends are far off. The two oceans are Varuṇa's loins; he resides too in this little pool.

'He who should flee far beyond the sky, would not there escape from Varuṇa the king; his messengers from heaven traverse this world, thousand-

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eyed they look beyond this earth.

'King Varuṇa sees all, — what is within and beyond heaven and earth; the winkings of men's eyes are all numbered by him; he moves all these things as a gamester his dice.

'May all thy destructive nooses, O Varuṇa, which are cast sevenfold and threefold bind him who speaks falsehood, and pass by him who speaks truth.' "

Atikāya (Atikaya) : One of the sons of the giant Rāvaṇa, who was killed at the seige of Laṅkā.

Atirātra (Atiratra) : A form of sacrifice created from the western mouth of Brahmā, along with the *Sāmaveda*. It is a division of the service of the *Jyotiṣṭoma,* the fifth part, or Somasamtha, and means literally, lasting through the night.

Atirātra (Atiratra) : One of the ten noble sons of Cākṣuṣa. — *VP*, p. 98.

Atīt (Atit) : From *atīta,* passed away; a religious mendicant liberated from worldly cares and feelings.

Atithigva (Atithigva) : A name of Divodāsa (q.v.) who is said in the *Ṛgveda* to have slain Karañja and Parṇaya with his glittering spear.

Ātmā (Atma) : A name of Viṣṇu, who has many appellations.

Ātmā (Atma) : Soul, living soul, animating nature and existing before it: "the highest object of their religion was to restore that bond by which their own self, (*ātmā*) was linked to the eternal self (*paramātman*) ; to recover that unity which had been clouded and obscured by the magical illusions of reality; by the so-called *māyā* of creation. " — MAX MÜLLER.

Atreya (Atreya): A descendant of Atri, one of the seven *ṛṣi*s, and a writer on medicine of some celebrity. The period at which he lived has not been satisfactorily determined.

Atri (Atri): A Prajāpati, one of the mind-engendered progeny of Brahmā, with a form and faculties derived from his corporeal nature. One of the nine brāhmaṇas celebrated in the Purāṇas. He was married to Anusūyā (charity), one of the twenty-four daughters of Dakṣa. When Atri was plunged, by the malice and arts of evil spirits, into gloomy and burning abyss, the Aśvins "speedily came to his assistance, mitigated the beat with cold, and supplied him with nutriment, so that his situation became tolerable, if not agreeable, till they eventually extricated him from his perilous position." (*OST*, vol. V, p. 247) The son of Atri was Soma (the moon), whom Brahmā installed as the sovereign of plants, of brāhmaṇas and of the stars.

Attapa (Attapa) : The name of the nineteenth heaven of Buddhism.

Atyarāti (Atyarati) : The unwise man mentioned in the *Aitareya Brāhmaṇa*, who by means of a *rājasūya* sacrifice of religious ceremony, subdued the

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whole earth; but when the brāhmaṇa who had officiated asked for his reward, Atyarāti replied: "When I conquer Uttara Kuru, thou shalt be king of the earth, holy man, and I will be merely thy general." The brāhmaṇa replied: "Uttara Kuru is the land of the gods; no mortal can conquer it. Thou hast cheated me, therefore I take all from thee." And Atyarāti, thus deprived of vigour, was slain by king Suṣīmana. For Atyarāti had not kept his oath. — *A&MI*, Vol. I, p. 104.

Aurva (Aurva) : A sage, the grandson of Bhṛgu. When the sons of king Kṛtavīrya persecuted and slew the children of Bhṛgu, to recover the wealth which their father had lavished upon them, they destroyed even the children in the womb. One of the women, of the race of Bhṛgu, in order to preserve her embryo, secreted it in her thigh (*uru*), whence the child in his birth was named Aurva; from his wrath proceeded a flame that threatened to destroy the world; but at the persuasion of his ancestors he cast it into ocean, where it abode with the face of a horse. Aurva was afterwards religious preceptor to Sagara, and bestowed upon him the Āgneyāstram, or fiery weapon with which he conquered the tribes of barbarians, who had invaded his patrimonial possessions. The duties and ceremonies of various castes and classes were explained by Aurva to Sagara and may be seen in the *VP*, Book III chapters VIII to XVI inclusive. It is said that Aurva earnestly longed for a son, and that Atri gave his children to him, but afterwards felt very lonely and weak.

Auttama, or Attumī (Auttama, or Attumi): The name of the third Manu, a descendant from Priyavrata.

Avalokita (Avalokita) : A disciple of Kāmandakī in the drama of the Toy Cart.

Avantī (Avanti) : The ancient name of Ujein in Central India, where the scene is laid of the popular domestic drama named *Mṛcchakaṭika* or Toy Cart. [From the Supplement →] The name of a city, the modern Oujein; also called Ujjayinī, Viśālā, and Puṣpakaraṇḍinī. This city is noticed in the story of Nala, and the *Meghadūta*, verses 28 and 31.

> Behold the city whose immortal fame
> Glows in Avantī's or Viśālā's name.

Avantyas (Avantyas) : One of the five great divisions of the Haikaya tribe. The Avantyas were in Ujein, and preceded the Rājpūt tribes by whom that country is now occupied. There are still vestiges of them. — Tod's *Rajasthan*, I, 39.

Avarant (Avarant) : From *avaraṇa*, screening or surrounding; the name of a division of the set of Rāmānujas who prepare their own meals and eat in the strictest privacy: "they must not eat in cotton garments, but having bathed must put on woollen or silk; all the Rāmānujas cook for themselves, and should the meal during this process, or whilst they are eating, attract

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even the looks of a stranger, the operation is instantly stopped and the viands buried in the ground." — H. H. WILSON, Vol. 1, p. 39. In the Jain system the five *avaraṇa*s mean the difficulties in acquiring as many gradations of holy or divine wisdom.

Avasarpiṇī (Avasarpini): The Jains divide time into two cycles or ages, viz., the *utasarpiṇī* and the *avasarpiṇī* time. The *avasarpiṇī* time has six stages, viz., super-good time, good time, good-bad time, bad-good time, bad-time, and super-bad time. The stage in which we now live is the fifth, the bad time. *Avasarpiṇī* means the age of decrease.

Avasthanas (Avasthanas): The name of the divisions of the sun's course, which are three, viz., Airāvata (northern), Jaradgavu (southern), and Vaiśvānara (central).

Avatāra (Avatar): A descent, especially of a deity from heaven; an incarnation, or birth. Professor Wilson states that the Vedas allude occasionally to the *avatāra*s of Viṣṇu. The story of the *Rāmāyaṇa* and *Mahābhārata* turns wholly upon the doctrine of incarnations. All the chief *dramatis personae* of the poems being impersonations of gods and demi-gods and celestial spirits. In the Purāṇas, Śiva and Viṣṇu, under one or other form, are almost the sole objects that claim the homage of the Hindus. In native books the most frequent references are to the ten *avatāra*s of Viṣṇu, viz.:

1. The Matsya, or Fish *avatāra*, under which form Viṣṇu preserved Manu, the ancestor of the present human race, during a universal deluge.
2. The Kūrma or Tortoise *avatāra*.
3. The Varāha or Boar *avatāra*.
4. The Narasiṁha or Man-lion *avatāra*.
5. The Vāmana or Dwarf *avatāra*.
6. The Bhārgava or Paraśurāma.
7. The Rāmacandra or Kodaṇḍa Rāma.
8. As Kṛṣṇa; this is the most celebrated of his *avatāra*s, in which he is supposed to have been completely incarnate.
9. As Buddha. The brāhmaṇas consider Buddha to have been a delusive incarnation of Viṣṇu, assumed by him to induce the *asura*s to abandon the Vedas, by which they lost their supremacy.
10. The White Horse, (yet future) an account of each will be found under the separate heads.

Avicī (Avichi) : One of the twenty-eight *naraka*s or hells enumerated in the *VP*. They are all said to be situated beneath the earth and beneath the waters.

Avidyā (Avidya) : Ignorance. One of the afflictions of the Pātañjalu philosophy.

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Aviha (Awiha) : The name of the eighteenth heaven of Buddhism.

Avveyar (Avveyar) : In former times, there existed among the Tamil people seven distinguished sages, of whom four were women and three men. Among them Avveyar and Tiruvalluvar were the most celebrated. Respecting the other five, but little is known either of their lives or their writings.

"The particulars given respecting Avveyar too, are so fabulous and so variously related in different books, that it is quite impossible to come to any true and satisfactory results. I shall attempt to state such results as far as I can, and refer the reader for specimens of the native biography to the history of Kabilar, and to the extract translated from the *Skanda Purāṇa* as given in the *Asiatic Researches*.

"Avveyar most probably flourished in the reigns of the three celebrated kings, Ukkiraperuvarithi Pāṇḍian and the monarchs of the Seran and Sorhan kingdoms who were his contemporaries. In her history as still transmitted by oral tradition, there are many references to these kings, and to the fabulous miracles she performed before them. Her father seems to have been a brāhmaṇa and her mother an outcast, who were united to each other without being aware of the wide difference in their caste. Afterwards however, on finding it out, the brāhmaṇa determined as the only condition on which they should live together, that any children who might be born to them should be deserted immediately on their birth. Avveyar was their second female child, and born, reared, and educated at a village inhabited by Panars. (The business of the Panars was to attend on kings and celebrate their praises. But the race is now almost extinct.)

"If we may judge from her character and writings, Avveyar was educated by a Panar with great care and talent. One thing is very evident, she must have possessed eminent natural abilities. From the numerous fables respecting her, we may gather that she was not only clever but that she exerted herself to do good. The excellent moral maxims she has left, tend for the most part to the promotion of good sentiments and good conduct.

"Her principal productions now extant are as follows: Atthichuvaḍi Kondre-Vénthan, Muthuré (or Vakkundān), Nal-Vaḷi, Kalvi-Orḷuk-kam, Avvé-Kérao, Avvé-Kovḷ, Pilaiyar-Agaval, Ganapathi-Āsiria-Virutham, and a number of detached verses: but probably some of her productions have been lost: she is reputed to have been very clever in chemistry and medicine, and to have discovered the fabled panacea (or *kalpa*) by eating which she lived to the age of 240 years.

"Her fame became widely spread abroad, and wherever she went, kings and nobles, the learned and the ignorant, alike showed her the highest respect.

"Her productions are universally read. Some of them are not only among the first reading books put into the hands of children in almost every Tamil school, but are also greatly and deservedly esteemed." — SUGDEN.

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Avyaya (Avyaya) : A name of *puruṣa* or spirit, it means inconsumable.

Ayaṇa (Ayana): A period of six months, two *ayaṇa*s compose a year. The southern *ayaṇa* is a night and the northern a day of the gods. Twelve thousand divine years, each composed of such days, constitute the period of four *yuga*s, or ages. The word is also used in the sense of hemisphere; the *uttarāyaṇa* is the apparent course of the sun through the northern signs, and the *dekṣiṇāyana* is the southerly course; hence the northern and southern hemispheres appear to correspond with two *ayaṇa*s.

Ayanār (Ayanar) : (Lord). The chief male deity among the *grāma-devatā*s. His temples are so numerous that there is one near every village. They are generally small, and have at their entrance two terrible looking stone door-keepers. In the interior Ayanār is represented in a human form in a sitting posture, with his two wives Pūranai and Pudkalaī, on his right and left, and round about them seven figures of stone, representing virgins, which however are not worshipped. Ayanār is daily besought to protect his worshippers from evil spirits. The inhabitants of the villages have an annual festival in his honour, usually after the harvest.

Ayatayama (Ayatayama) : Texts of the *Yajurveda*, revealed to Yājñavalkya by the sun in the form of a horse: the Texts thus imparted were unknown to Vaiśampāyana.

Ayati (Ayati) : One of the descendants of the daughters of Dakṣa who were married to the *ṛṣi*s. Lakṣmī the bride of Viṣṇu was the daughter of Bhṛgu by Kāyati. They had also two sons, Dhātṛ and Vidhātṛ, who married the two daughters of the illustrious Meru, Ayati and Niryati; and had by them each a son named Prāṇa and Mṛkanda.

Ayodhyā (Ayodhya) : "The modern Oude, which is situated on the river Sarayū, the modern Gogra, about three hundred and fifty miles to the south-east of Delhi. In the present-day the city of Ayodhyā has disappeared, and little is to be seen of the ancient site beyond a shapeless heap of ruins, a mass of rubbish and jungle which streches along the southern bank of the Gogra river. But in olden time this city was one of the largest and most magnificent in Hindustan, and its memory is still preserved in every quarter of the Indian peninsula. Its geographical position is highly significant of the progress of Āryan invasion between two great epochs, namely, that of the war of Bhārata, and that of the birth of Rāma. In the *Mahābhārata* the Āryans had apparently advanced no further towards the south-east than the neighbourhood of Delhi; but in the *Rāmāyaṇa* they seem to have established a large and substantial Rāj in the very centre of Hindustan, and to have founded a metropolis which must ever be famous in the ancient History of India."— WHEELER.

The *Rāmāyaṇa* gives the following description of Ayodhyā:

"The city of Ayodhyā was full of people, and everyone was healthy and

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happy, and everyone was well fed upon the best of rice; and every merchant in that city had storehouses filled with jewels from every quarter of the earth. The brāhmaṇas constantly kept alive the sacrificial fire, and were deeply read in the Vedas and Vedāṅgas, and were endowed with every excellent quality; they were profusely generous, and were filled with truth, zeal and compassion, equal to the great sages, and their minds and passions were under perfect control. All these brāhmaṇa sages had three classes of disciples; first, the youths who served them as servants serve their masters; then the students who were receiving instruction; and then the *brahmācārīs* who maintained themselves and their preceptors by collecting alms. Next to the brāhmaṇas were the kṣatriyas, who were all warriors, and were constantly exercised in the practice of arms in the presence of the *mahārāja*. After these were the vaiśyas, or merchants, who sold goods of every description, and who came from every corner of the earth. Last of all were the śūdras, who were ever engaged in devotion to the gods, and in the service of the brāhmaṇas. Besides these there were jewellers and artificers, singing men and dancing women, charioteers and footmen, potters and smiths, painters and oilmen, sellers of flowres, and sellers of betelnut. In all that city of well-fed and happy people, no man was without learning, or practised a calling that did not belong to his family or caste, or dwelt in a mean habitation, or was without kinsmen. There were no misers, nor liars, nor thieves, nor tale-bearers, nor swindlers, nor boasters; none that were arrogant, malevolent, mean, or who lived at another's expense; and no man who had not abundance of children, or who lived less than a thousand years."

Ayomukha (Ayomukha): One of the sons of Kaśyapa by Danu, hence termed a *dānava*.

Ayomukhī (Ayomukhi) : Iron-faced; a huge misshapen giantess who was wounded by Lakṣmaṇa in the forest of Krauñca.

Ayouija (Ayouija) : 'Not of woman born', a name of Droṇa, in allusion to the legend of his having been born in a bucket.

Āyurveda (Ayurveda): Medical science, as taught by Dhanvantari.

Āyus (Ayus): The eldest son of Vikrama and Urvaśī; *Vikramorvaśī*, or the Hero and the Nymphs, is the title of a second drama attributed to Kālidāsa. Urvaśī was one of the nymphs of heaven, and when love for the king induced her to dwell on earth, she had been warned that so soon as the king should see a son of hers she must return. From fear of this she kept her infant's birth concealed. Āyus was not seen by his father until he had grown up and was brought from the heritage of the *ṛṣi* Cyavana. His inauguration as vice king then took place in circumstances of great splendour. The rite being concluded a chorus was heard without, invoking blessings upon Āyus —

> Son of the monarch the universe filling,
> Son of the god of the mist-shedding night,

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Son of the sage, whom the great Brahmā; willing,
Called, with creation, to life and to light.

A&MI, p. 205

Ayutāyus (Ayitayus) : A descendant of the Kuru princes: also a king of Magadha, the name of one of the future kings of Magadha as enumerated in the *VP*, p. 465.

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B

Babhravya (Babhravya) : An envoy from Vatsa, king of Kauśāmbī, to the king of Siṁhala or Ceylon, in the drama of the *Ratnāvalī*.

Babhru-vāhana (Babhru-vahana) : The son of Arjuna by his wife Citrāṅgadā,daughter of the *rājā* of Maṇipūra. Arjuna dwelt at Maṇipūra for three years, and then according to previous arrangements took leave of his wife and son. When Babhru-vāhana came of age and and ascended the throne he is described as without an equal in prowess in manhood. His country was rich and prosperous; his subjects virtuous, contented and happy. In the seventh adventure of the horse of Arjuna it is said that the horse was seized by Babhru-vāhana when it approached the city of Maṇipūra, but on discovering that it belonged to his father Arjuna he restored the horse with many demonstrations of affection and respect. Arjuna however considered that his son should not have restored the horse without a battle, and attributed it to cowardice, which led to a contest in which Arjuna was slain: when the tidings reached Citrāṅgadā she wished to ascend a funeral pile. Arjuna was however restored to life again.

Badagas (Badagas) : The most numerous of the hill tribes on the Nīlgiris. To the eye of the European there is nothing to distinguish one Badaga from another, but among themselves they recognize eighteen different classes, each of which has its own peculiar characteristics. The Badagas are worshippers of Śiva, and many of their temples contain a *mahāliṅga*, a long rude stone in the shape of a *liṅgam*. The fane of this deity is nearly always built in a conical form, outside the village, with a Bāsava placed at the entrance.

Bādari (Badari) : An extensive forest near Benares, celebrated as the scene of many mythical austerities. Kṛṣṇa is said to have stood "on the spacious Badari a hundred years with his arms aloft, on one foot, subsisting on air". (*OST*, Vol. IV). Of Arjuna it is said, "Thou wast Nara in a former body, and with Nārāyaṇa for thy companion didst perform dreadful austerity at Badari for many myriads of years." (*OST*, Vol. IV, p. 196).

Badarikāśrama (Badarikasrama) : The part of the Himālaya known as Badarīnāth. It is a shrine of ancient celebrity. — WILSON.

Bādhās (Badhas) : There are twenty-eight kinds of *bādhās*, which in the Sāṁkya system mean imperfections or disabilities, as defects of the senses, blindness, deafness, &c., defects of intellect, as incapacity, ignorance, &c., and moral defects, as stubbornness, discontent, &c.

Badravati (Badravati) : A city about fifty miles from Hastināpura, from which Bhīma forcibly brought away the horse for the great *aśvamedha* sacrifice performed by Yudhiṣṭhira, after the great war.

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Baheliyā or Badhak (Baheliya or Badhak) : A tribe of hunters, game-keepers, and bird-catchers. They are exceedingly expert in the art of catching birds, and great practice has given them wonderful powers of manipulation. The birds are caught by means of a long pole, which sometimes has a sharp spike attached to one end, and sometimes bird-lime from the Maddār tree. The pole is introduced among a number of birds while they are hopping about picking up grain, and moved slowly with a snake-like motion, then suddenly jerked when near one of the birds which is caught either by the spike or lime as the case may be. — SHERRING, *TCI*, p. 352.

Bahkali, Bahkala, Baśkali (Bahkali, Bahkala, Bashkali) : One of the arrangers of the Vedas. Pailā divided the *Ṛgveda*, and gave the two Saṁhitās, or collections of hymns, to Indrapramati and to Baśkali. Baśkali sub-divided his Saṁhitā into four, which he gave to his disciples Baudha, Agnimāṭhara, Yājñavalkya and Parāśara; and they taught these secondary shoots from the primitive branch.

Bāhlika (Bahlika) : The son of Pratīpa, brother of Śāntanu and grand-uncle of Dhṛtarāṣṭra. He governed an independent kingdom, which bore the same appellation, and is identifiable with the modern Balkh.

Bāhu (Bahu) : A king of Ayodhyā, the seventh in descent from Hariścandra. He was overcome by the Haihayas and Tālajaṅghas, and compelled to fly with his queens to the forest, where he died. After his death one of his wives gave birth to a son, who received the name of Sagara (q.v.). When he had grown up the youth learnt from his mother all that had befallen his father, and vowed to exterminate the enemies who had conquered his paternal kingdom. He acquired great celebrity, and takes a conspicuous place in Hindu history.

Bahugara (Bahugara) : A descendant of Puru, son of Sudyumna: called Bahuvidha in the *Agni* and *Mastya Purāṇas*.

Bahula (Bahula) : **1.** The name of the Prajāpatis, *VP*, p. 50; **2.** the name of a prince killed by Abhimanyu (*Liṅga Purāṇa*); and **3.** the name of one of the rivers enumerated in the *VP*, p. 183.

Bahulāśwa (Bahulaswa) : The last but one of the kings of Mithilā. His son was Kīrti, with whom terminated the family of Janaka.

Bahuputra (Bahuputra) : A Prajāpati who married two daughters of Dakṣa, their children were the four lightnings, enumerated in Astrological works as brown, red, yellow and white; portending severally, wind, heat, rain, famine.

Bahurūpa (Bahurupa) : One of the eleven Rudras, or lords of the three worlds.

Bāhuśālin (Bahusalin) : A name of Bhīma.

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Bahvasva (Bahwaswa) : Son of Mudgala, and father of Divodāsa and Ahalyā.

Baibhār (Baibhar) : The modern name of the mountain called in the *Mahābhārata* Vaihāra, q.v.

Baidyanātha (Baidyanatha) : A celebrated place of pilgrimage situated on the north-western confines of Bengal, 200 miles from Calcutta, and marked in the maps as Deogurh. It is said that the shrine of Baidyanātha traces its origin to a Santhāl. The legend is that in the olden time a tribe of brāhmaṇas settled on the banks of the highland lake near the temple. There was then nothing but forest and mountains amongst which dwelt the black races. The brāhmaṇas placed the symbol of Śiva near the lake, and made sacrifices; the black tribes would not worship the new god, but came as before to the three great stones which their fathers worshipped. In process of time the brāhmaṇas became indolent and neglected the worship of Śiva. This excited the wonder of the black tribes, till at last one of them named Byjū, a man of great strength and rich in cattle, vowed he would beat the symbol of the brāhmaṇa's god Śiva everyday before touching food. This he did; but one day his cows strayed into the forest, and after seeking them all day he came home hungry and weary, bathed in the lake and sat down to supper. Before eating, he remembered his vow, and tired as he was set off and beat the idol with his club. Suddenly a splendid form rose from the waters and said "Behold the man who forgets his hunger and weariness to beat me, while my priests sleep at home and give me neither to eat nor to drink. Let him ask of me what he will and it shall be given." Byjū answered, "I am strong of arm and rich in cattle; I am a leader of my people; what want I more. Thou art called Nāth (lord). Let me to be called Lord, and let thy temple go by my name." *Āmen*! replied the deity; henceforth thou art not Byjū but Byjūnāth, and my temple shall be called by thy name.* In Mookerja's *Magazine* there is a description of the temple in which it is said that in the right of the doorway in the verandah lie couchant the figures of four bulls, representing Nandī, the *vāhana* or vehicle of Śiva. They are of different sizes, but none so large as a calf. In the inmost sanctum it is dark amid the blaze of noon, where the emblem is fixed. Before it burns a lamp day and night, fed with *ghī*. This helps to make visible a little stone — a phallus, cropping out of the ground, not higher than a span. It is Baidyanātha himself that stands manifest and greets the eye.**

Bairāgī (Bairagi) : A mendicant of the Vaiṣṇava sect — WILSON. The word *bairāgī* is commonly applied as a generic term to many sects of devotees. Pure *bairāgī* devotees, says Mr. Sherring, are professedly followers of Rāmānand, the founder of a famous Hindu sect, and his celebrated disciple Rāmānuja. They are mostly taken from the śūdra castes.

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* HUNTER's *Annals of R.B.*

** Friend of India.

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Bājiaraṇa (Bajiarana) : One of the eight branches of Medical Science which treats of the use of aphrodisiacs.

Balabhadra (Balabhadra) : See Balarāma.

Bāla-Cakravartī (Bala-Chakravarti) : A celebrated *daitya* or giant, who along with Narakāsura was slain by Viṣṇu, after a terrific combat. The conflict ended as the sun went down, and Viṣṇu was thus unable to perform his diurnal ablutions in the day-time, and had to make them at night. In consequence of this the brāhmaṇas once a year at the *Dīpāvalī habba* bathe at night, a nocturnal ceremony of great merit, conducted with solemnity.

Bālakhilyas (Balakhilyas) : Pigmy sages, no bigger than a joint of the thumb, chaste, pious, resplendent as the sun, whose chariot they constantly surround. The wife of the sage Kratu Sannati, brought forth the sixty thousand Bālakhilyas; another account says they were produced from the hair of Brahmā. — *VP.*

Balarāma (Balarama) : An incarnation of a white hair of Brahmā, born as the son of Vasudeva; by Devakī, but was transferred from the latter to the womb of Rohiṇī, the other wife of Vasudeva; hence he was the half-brother of Kṛṣṇa. He was brought up by Nanda, and is the patron of Agriculture; the Yādavas, his tribe, being properly herdsmen and shepherds. He is often represented as armed with a ploughshare, and sometimes as carrying a pestle-like club. By some he is regarded as the eighth *avatāra* of Viṣṇu; by others as an incarnation of the great serpent Ananta. He was of great strength and irascible temper. He diverted the course of the river Yamunā, and compelled it to attend him. The fierce and malignant demon Dhenuka, in the form of an ass, attacked Balarāma when he was a mere boy playing with Kṛṣṇa; Rāma siezed him by both hind legs and whirled him round till he expired. On another occasion the *asura* Pralamba came to the boys and attempted to carry off Rāma, who however, so squeezed and beat the powerful demon that he fell upon the ground and expired. Many other exploits are related of him. Balarāma was married to Revatī, to whom he was attached and faithful. When Arjuna, by the connivance and help of Kṛṣṇa, stole away his sister Subhadrā, Rāma collected his retainers and set out in pursuit; but the matter was made up by the intervention of Kṛṣṇa. One of the last feats of his prowess was the destruction of the dreadful *asura* Dvivida, in the form of an ape. Shortly afterwards Balarāma resumed the form of Śeṣa. — *VP.*

Balavatsā (Balavatsa) : The 'beloved faithful wife of king Dyumatsena', and mother of Satyavān (q.v.).

Bali (Bali) : A celebrated *daitya*, the son of Virocana, who rose to such an eminence in power that Indra and the other gods had to apply for the interference of Viṣṇu to protect them from the destructive effects of Bali's rule. The *Mahābhārata* gives the following legend respecting Bali, as

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related by Viśvāmitra to the two young princes, Rāma and Lakṣmaṇa, when they visited his hermitage:

"In ancient days, before glorious Viṣṇu became incarnate as the Dwarf, this was his holy hermitage, and here he practised sacred austerities as an example to all others. And it came to pass that Bali,. the mighty Rājā of the *asura*s, conquered Indra and the gods; and the gods came to this hermitage and prayed to Viṣṇu for succour: And Viṣṇu was born on earth in the form of a Dwarf, and he assumed the dress of a mendicant, and went to the abode of Bali, and prayed Bali to give him as much earth as he could step over in three steps: And Bali granted his request: then Viṣṇu took upon himself a mighty form, and took three steps; and the first step covered the earth, and the second covered the heavens, and the third was on the head of Bali: And Viṣṇu bound Bali, and sent him and all his legions to the realms below the earth, and once more restored the universe to the rule of Indra."

The meaning of this myth is not very obvious. It is said to have originated in an obscure Vedic idea that Viṣṇu as the Sun took three steps; viz., first, on the earth at his rising; secondly, in the heavens at noonday; and thirdly on the under-world at his setting. (See WILSON'S *Ṛgveda*, Vol. I, p. 53, *note*.) The legend however is exceedingly popular, probably on account of the successful trick played against the giant; and a festival is still celebrated in memory of the so-called event.

Bali then became the Sovereign of *pātāla*. He is said to have had a hundred sons.

Bali (Bali) : An oblation; the last portion of the offering of rice, &c., thrown into the air for the spirits of ill, the *genii locorum*. At the end of the daily ceremony the householder is enjoined by Manu "to throw up his *bali* in the open air to all the gods, to those who walk by day and those who walk by night."

Bāli (Bali) : The monkey chieftain of Kiṣikindhā; he had treated his brother Sugrīva with great cruelty, and on the latter securing the friendship of Rāma they both proceeded to Kiṣkindhā, where Bāli was killed by Rāma, and Sugrīva installed as sovereign of Kiṣkindhā.

Bāṇa (Bana) : The eldest of the hundred sons of Bāli. He had a thousand arms. His daughter Uṣā having seen Pātvatī sporting with her lord Śambhu, was inspired with a wish for similar dalliance. Pārvatī promised her a husband, who should appear to her in a dream on a certain night. This came to pass, and by the magic power of her companion Citralekhā, the person she had beheld in her dream, Aniruddha (q.v.) was conveyed from Dvārakā to her apartments in the palace. This led to the contest narrated in the article Aniruddha, when Bāṇa wounded Kṛṣṇa, but afterwards lost his thousand arms and was nearly killed by Kṛṣṇa.

Banddhas (Banddhas) : Those who take nothing upon the authority and

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admit nothing that cannot be proved; or it is explained, those who by argument cast a doubt upon the efficacy of acts of devotion.

Bandhayānas (Bandhayanas) : Followers of a branch of the Vājasaneyi, or white *Yajuṣ*.

Bandhya (Bandhya) : A disciple of Baśkala, who made him a teacher of a portion of the Saṁhitā of the *Ṛgveda*.

Bari (Bari) : A caste whose special occupation is to stitch together large leaves by the insertion of small wooden pegs — makers in fact of Hindu crockery. These left-plates and dishes form a considerable item in the daily expenses of respectable families — being used to hold the food. On festive occasions broad platters of leaves are used in great quantity.

Bāsava (Basava) : The name of a bull in the Canarese and Telugu languages, and applied to Nandī the vehicle of Śiva.

Bāsava (Basava) : The founder of the Liṅgāyata sect. He was originally an *ārādhya* brāhmaṇa, and evidently a man of great independency of mind and possessed of great moral courage. He was born about the middle of the eleventh century, in a village to the east of Bijāpurā in the Collectorate of Kalladighee. "Having become prime minister at the court of Kalyāṇa, the capital of great empire, which then stretched from ocean to ocean, he succeeded gradually in founding a new sect, called the Liṅgāyata, from its votaries wearing the *liṅga*, which they consider to be the true symbol of the Creative divine power. This great success may be attributed to two, perhaps three causes, Bāsava had great power, popularity and influence, from his high station in life. Converts from Jainism to Liṅgāyatism were unduly favoured, though Bāsava's master, king Bajal, still remained a Jain. Bāsava is said to have connived at the intercourse the king had with a beautiful sister, and had great power over him. Pecuniary assistance was largely given to itinerant priests of the sect who went about preaching to the people. The second cause of Bāsava's success was that he addressed himself chiefly to the lower classes. These were flattered by the prospect of their social position being improved if they embraced the new religion. And indeed taking the *linga* and becoming a Liṅgāyata, was according to the ideas of the Hindus, a step in advance. For the great privilege of wearing this sacred symbol on the body had been to that time confined exclusively to the brāhmaṇas. In fact, Bāsava at first merely introduced the peculiar *liṅga*-worship, as it was performed by the *ārādhya* brāhmaṇas, to whom he himself belonged, among the different classes of śūdras.

"The spread of the sect was wide and rapid, so that even in the neighbouring Telugu and Tamil countries, many became the worshippers of Bāsava; and books regarded as sacred, still extant, were written in those tongues in honour of him. The king however disapproved of this great change. He hated and persecuted the Liṅgāyatas. This led to his assassination

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in his own palace, by two fanatic Liṅgāyatas, who it is said were encouraged by Bāsava. A civil war then broke out, and the empire of Kalyāṇa fell to pieces. Bāsava was thus the cause of great revolutions in the Deccan. It was to be expected that such a man would, after lapse of sometime, be deified by credulous men, and the real facts of his history obscured by a mass of legendary lore." — WÖERTH.

Bāsava Purāṇa (Basava Purana) : The Purāṇa that narrates the life of Bāsava, the founder or restorer of the Jaṅgama sect. Professor H. H. Wilson places the date of the events it records in the early part of the eleventh century.

Bāsava's parents were both devout worshippers of Śiva. In recompense of their piety, Nandī, the bull of Śiva, was born on earth as their son, becoming incarnate by command of Śiva, on his learning from Nārada the decline of the Śaiva faith and prevalence of other less orthodox systems of religion. The child was denominated after the Basva or Bāsava, the bull of the deity. On his arriving at the age of investiture he refused to assume the thread ordinarily worn by brāhmaṇas, or to acknowledge any *guru* except Iśvara or Śiva. He then departed to the town of Kalyāṇa, the capital of Bījala or Vījala Rāya, and obtained in marriage Gaṅgāmbā, the daughter of the Daṇḍanāyaka, or minister of police. From thence he repaired to Saṅgameśvara, where he received from Saṅgameśvara Svāmī initiation in the tenets of the Vīra Śaiva faith. He was invited back from this place to succeed his father-in-law upon his decease in the office he had held.

After his return to Kalyāṇa, his sister, who was one of his first disciples, was delivered of a son, Cenna Bāsava, who is not unfrequently confounded with his uncle, and regarded, perhaps more correctly, as the founder of the sect.

After recording these events the work enumerates various marvellous actions performed by Bāsava and several of his disciples, such as converting grains of corn to pearls — discovering hidden treasures — feeding multitudes — healing the sick and restoring the dead to life. The following are some of the anecdotes narrated in the *Purāṇa*:

Bāsava having made himself remarkable for the profuse bounties he bestowed upon the Jaṅgamas, helping himself from the Royal Treasury for that purpose, the other ministers reported his conduct to Bījala, who called upon him to account for the money in his charge. Bāsava smiled, and giving the keys of the Treasury to the king, requested him to examine it, which being done, the amount was found wholly undiminished. Bījala thereupon caused it to be proclaimed, that whoever calumniated Bāsava should have his tongue cut out.

A Jaṅgama, who cohabited with a dancing girl, sent a slave for his allowance of the rice to the house of Bāsava, where the messenger saw the wife of the latter, and on his return reported to the dancing girl the

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magnificence of her attire. The mistress of the Jaṅgama was filled with a longing for a similar dress, and the Jaṅgama having no other means of gratifying her, repaired to Bāsava, to beg of him his wife's garment. Bāsava immediately stripped Gaṅgāmbā, his wife, and other dresses springing from her body, he gave them all to the Jaṅgama.

A person of the name of Kanapa, who regularly worshipped the image of Ekāmreśvara, imagining the eyes of the deity were affected, plucked out his own, and placed them in the sockets of the figure. Śiva, pleased with his devotion, restored his worshipper his eyes.

A devout Śaiva named Mahādevala Machāya, who engaged to wash for all the Jaṅgamas, having killed a child, the Rājā ordered Bāsava to have him secured and punished; but Bāsava declined undertaking the duty, as it would be unavailing to offer any harm to the worshippers of Śiva. Bījala persisting, sent his servants to seize and tie him to the legs of an elephant, but Machāya caught the elephant by the trunk, and dashed him and his attendants to pieces. He then proceeded to attack the Rājā, who being alarmed applied to Bāsava, and by his advice humbled himself before the offended Jaṅgama. Bāsava also deprecated his wrath, and Machāya, being appeased, forgave the king and restored the elephant and the guards of life.

A poor Jaṅgama having solicited alms of Kinnarāya, one of Bāsava's chief disciples, the latter touched the stones about them with his staff, and converting them into gold, told the Jaṅgama to help himself.

The work is also in many places addressed to the Jainas in the shape of a dialogue between some of the Jaṅgama saints, and the members of that faith, in which the former narrate to the latter instances of the superiority of the Śaiva religion, and the falsehood of the Jain faith, which appears to have been that of Bījala Rāya and the great part of the population of Kalyāṇa. In order to convert them, Ekānta Ramāya, one of Bāsava's disciples, cut off his head in their presence, and then marched five days in solemn procession through and round the city, and on the fifth day replaced his head upon his shoulders. The Jain Pagoḍās were thereupon, it is said, destroyed by the Jaṅgamas. It does not appear, however, that the king was made a convert, or that he approved of the principles and conduct of his minister. He seems, on the contrary, to have incurred his death by attempting to repress the extension of the Vīra Śaiva belief. Different authorities, although they disagree as to the manner in which Bījala was destroyed, concur in stating the fact: the following account of the transaction is from the *Bāsava Purāṇa*:

"In the city of Kalyāṇa were two devout worshippers of Śiva, named Allaya and Madhuvaya. They fixed their faith firmly on the divinity they adored, and assiduously reverenced their spiritual preceptor, attending upon Bāsava withersoever he went. The king, Bījala, well knew their merits, but closed his eyes to their superiority, and listening to the

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calumnious accusations of their enemies, commanded the eyes of Allaya and Madhuvaya to be plucked out. The disciples of Bāsava, as well as himself, were highly indignant at the cruel treatment of these holy men, and leaving to Jagaddeva the task of putting Bījala to death, and denouncing imprecations upon the city, they departed from Kalyāṇa. Bāsava fixed his residence at Saṅgameśvara.

Machāya, Bommidevaya, Kinnara, Kannatha, Bommadeva, Kakaya, Masanaya, Kolakila Bommadeva, Kesirajaya, Mathirajaya, and others, announced to the people that the fortunes of Bījala had passed away, as indicated by portentous signs; and accordingly the crows crowed in the night, jackals howled by day; the sun was eclipsed, storms of wind and rain came on, the earth shook, and darkness overspread the heavens. The inhabitants of Kalyāṇa were filled with terror.

When Jagaddeva repaired home, his mother met him, and told him that when any injury had been done to a disciple of the Śaiva faith, his fellow should avenge him or die. When Dakṣa treated Śiva with contumely, Pārvatī threw herself into the flames, and so, under the wrong offered to the saints, he should not sit down contented: thus saying, she gave him food at the door of his mansion. Thither also came Mallaya and Bommaya, two others of the saints, and they partook of Jagaddeva's meal. Then smearing their bodies with holy ashes, they took up the spear, and sword, and shield, and marched together against Bījala. On their way a bull appeared, whom they knew to be a form of Bāsava, came to their aid, and the bull went first even to the court of the king, goring any one that came in their way, and opening a clear path for them. Thus they reached the court, and put Bījala to death in the midst of all his courtiers, and then they danced, and proclaimed the cause why they had put the king to death. Jagaddeva on his way back, recalling the words of his mother, stabbed himself. Then arose dissension in the city, and the people fought amongst themselves, and horses with horses, and elephants with elephants, until, agreeably to the curse denounced upon it by Bāsava and his disciples, Kalyāṇa was utterly destroyed.

Bāsava continued to reside at Saṅgameśvara, conversing with his disciples, and communing with the divine Essence, and he expostulated with Śiva saying: 'By thy command have I, and thy attendant train, come upon earth and thou hast promised to recall us to thy presence when our task was accomplished.' Then Śiva and Parvati came forth from the Saṅgameśvara Liṅgam, and were visible to Bāsava, who fell on the ground before them. They raised him, and led him to the sanctuary, and all three disappeared in the presence of the disciples, and they praised their master, and flowers fell from the sky, and then the disciples spread themselves abroad, and made known the absorption of Bāsava into the emblem of Śiva."— MACKENZIE'S *Collect.*, Vol. 2; HĀLAKANARA MSS. [pp. 3-12.]; WILSON'S *Works*, Vol. I, p. 225.

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Basusi (Basusi) : The serpent who vomited forth poison at the churning of the milk-sea.

Bawarya (Bawarya) : A very rude tribe residing in the jungles to the south of the Mirzāpura district. They are of primitive habits and lead a precarious life. Their practice in raising crops is peculiar. Before the rainy season commences timber is cut down in the forest, burnt, and reduced to ashes. When the seed is sown the ashes are scattered over the ground together with it. The harvest of grain which is reaped maintains the tribe only for a few months. For the rest of the time they are dependent on the flesh of animals and the roots of trees. — SHERRING, *TCI.*

Ben Bans (Ben Bans) : An appellation of a tribe of hillmen in the neighbourhood of Allāhābād. The present Rājā of Singrauli, to the south of the Mirzāpura district, who is a Kharwār, yet styles himself Ben Bans.

Benāres (Benares) : The sacred city of the Hindus. It is called Kāśī, Vārāṇasī, Atimukta. It was once destroyed by the discus of Kṛṣṇa. "The whole of a city that was inaccessible to gods, was wrapped in flames by the discus of Hari, and was totally destroyed." — *VP*, Chap. XXXIV. "The term Kāśī, denominating, if not a city, a people and its chieftains, occurs repeatedly in Sanskrit workers of all but the highest antiquity. . . . The kingdom of the Kāśī and its rulers, as is evinced by the frequency of reference to them, enjoyed from distant ages, more or less of notoriety; and this is substantially all that the Hindu memorials teach us. The Purāṇas specify but one dynasty of Kāśī kings; a goodly catalogue, beginning in the most authoritative of those works, with the son of Kāsa. To Kāsa, by a lapse of perhaps two centuries, succeeded Divodāsa, in whose reign Buddhism seems still to have been acting on the aggressive. In this synchronism there is no discernible improbability; and with some likelihood it embodies an historic fact. A reflection of actual events may likewise be afforded in the story of the burning of Vārāṇasī by the discus of Viṣṇu." — HALL.

Bhadrā (Bhadra) : The name of one of the many wives of Vasudeva.

Bhadrabāhu (Bhadrabahu) : A son of Vasudeva by his wife Rohiṇī.

Bhadrabāhu (Bhadrabahu) : The author of the *Kalpa Sūtra*, the most sacred religious work of the Jainas. He lived in the early part of the fifth century of the Christian era, but nothing is known of his personal history, though his work is held in such reverence.

Bhadracara (Bhadrachara) : A son of Kṛṣṇa by his wife Rukmiṇī.

Bhadradeha (Bhadradeha) : A son of Vasudeva by his wife Devakī. He and his five brothers were killed by Kaṁsa.

Bhadrakālī (Bhadrakali) : A Rudra sprung from the anger of Devī, and sent by Śiva to destroy the sacrifice of Dakṣa. — *VP*, Chap. VIII.

Bhadramada (Bhadramada) : One of the daughters of Krodhavaśa, and

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mother of "fair Irāvatī".

Bhadrāsana (Bhadrasana) : The posture in which the *yogī* is directed to sit when engaged in meditation: viz., to cross his legs underneath him and to lay hold of his feet on each side with his hands.

Bhadrasena (Bhadrasena) : One of the six sons of Vasudeva, who were killed by Kaṁsa.

Bhadraśreṇya (Bhadrasrenya) : A Yādava prince, the son of Mahiṣmat. He is said to have had a hundred sons, all of whom but one, Durdáma, were slain by Divodāsa, the Rājā of Benāres. Durdama was spared, being an infant; and he lived to recover his patrimonial possessions.

Bhadrasva (Bhadraswa) : A country to the east of Meru, and Ketumāla on the west; and between these two is the region of Ilāvṛta. Four great lakes are near, the waters of which are partaken of by the gods. Bhadrasvas is one of the eight *varṣa*s of countries described as places of perfect enjoyment, where happiness is spontaneous and uninterrupted. In them there is no vicissitude, no dread of decrepitude or death, there is no distinction of virtue or vice, no difference of degree as better or worse, nor any of the effects produced in this region by the revolutions of ages.

Bhadravinda (Bhadravinda) : A son of Kṛṣṇa, who is said to have had in all one hundred and eighty thousand.

Bhaga (Bhaga) : One of the twelve Ādityas; in the *manvantara* of Vaivasvata.

Bhaga (Bhaga) : An Āditya; the fifth of the eight sons of Aditi. His eyes were knocked out by Rudra (Śiva). "Rudra of dreadful power then ran up to the gods, and in his rage knocked out the eyes of Bhaga with a blow, and incensed, assaulted Pūṣaṇa with his foot, and knocked out his teeth as he was eating the Puroḍāśa offering."* See SĀVITRI.

Bhaganetra (Bhaganetra) : A *daitya* or Titan slain by Śiva.

Bhagavad Gītā (Bhagavat Gita) : The *Bhagavad Gītā* is an episode of the *Mahābhārata*, the great epic poem of India, which, from its popularity and extent, corresponds with the Iliad among the Greeks. The leading story occupies only about a fourth part of the entire work: numerous episodes and legends, chiefly didactic, and believed to be interpolations of a later date, make up the other three-fourths of the poem. The whole forms a collection of the traditions of the early history of the Āryan people during their first settlement in India.

According to the legendary history of India two dynasties were originally dominant in the north, called Solar and Lunar, under whom numerous petty princes held authority, and to whom they acknowledged fealty. The most famous Rājā of the Lunar race, who reigned in Hastināpura or ancient Delhi, was Bharata, who is designated a Mahārājā, and whose *rāj* is said

* Muir, *OST*, vol. IV, p. 168.

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to have included all the kingdoms of the earth. To this day the whole continent of India is known to the Hindus by the name of Bhārata-varṣa, or the country of Bhārata.

The Kauravas and Pāṇḍavas were descendants of Bharata. Duryodhana and his brothers were the leaders of the Kauravas or elder branch of the tribe; and the five Pāṇḍava princes, Yudhiṣṭhira, Bhīma, Arjuna, Nakula and Sahadeva, those of the Pāṇḍava or younger branch. The latter had been banished from their country, and after long wanderings and many hardships, they collected their friends around them, and with the help of the neighbouring Rājās mustered a great army, and prepared to attack their oppressors, who had also assembled their forces.

The hostile armies met on the plain of Kurukṣetra. Bhīṣma had the command of the Kaurava faction; Bhīma was the General of the other party. The scene of the *Bhagavad Gītā* now opens, and remains throughout the same — the field of battle. The poem is in the form of a discourse between the *avatāra* Kṛṣṇa, and his friend and pupil Arjuna. The fight began with a volley of arrows from the both sides; when Arjuna desired Kṛṣṇa, to draw up the chariot in the space between the two armies, while he examined the lines of the enemy. Kṛṣṇa, who acted as charioteer, did so, and pointed out in those lines the numerous relatives of his friend. Arjuna, seeing his relatives drawn up in battle array, was suddenly struck with compunction at the idea of fighting his way to a kingdom through the blood of his kindred, and declared that he would rather be killed himself than continue to fight them. Kṛṣṇa replied in a long metaphysical dialogue, full of fine passages, the moral of which is that as Arjuna belongs to the military caste, his duty is to fight. He said that the renunciation of the world ought not to involve the avoidance of action, or the neglect of professional duties. He then gave a full and most curious exposition of the half-mythological, half-philosophical pantheism of the brāhmaṇas, and a general view of the mystic theology of the Hindus; following with some modification the theories of what is termed the Sāṁkhya School of Philosophy.

A.W. Schlegel calls this episode "the most beautiful, and perhaps the only truly philosophical poem that the whole range of literature known to us has produced." Dean Milman says, "It reads like a noble fragment of Empedocles or Lucretius, introduced into the midst of an Homeric epic." "In point of poetical conception," he adds, "there is something singularly striking and magnificent in the introduction of this solemn discussion on the nature of the godhead and the destiny of man in midst of the fury and tumult in which it occurs."

Arjuna is overruled, if not convinced, by the argument of the god; the fight goes on, and the Pāṇḍavas gain a complete victory over their opponents.

The *Bhagavad Gītā* was first translated into English by Sir Charles Wilkins, and published by the East India Company, with an Introduction by the then Governor-General of India, Warren Hastings. It was eagerly

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received in Europe, and translated into the French, German and Russian languages. Schlegel published an excellent Latin version.* More recently a new English translation has been published by J. Cockburn Thompson, with valuable notes.

Bhagavat (Bhagavat) : Viṣṇu. The Supreme Being. The letter *bh* implies the cherisher and supporter of the universe. By *ga* is understood the leader, impeller, or creator. The dissyllable Bhaga indicates the six properties, dominion, might, glory, splendour, wisdom and dispassion. The purport of the letter *va* is, that elemental spirit in which all beings exist, and which exists in all beings. And thus this great word Bhagavat is the name of Vasudeva, who is one with supreme Brahmā, and of no one else. — *VP*, Book VI, Chapter 5.

Bhāgavata (Bhagavata) : The name of a Purāṇa, generally placed the fifth in all the lists, but the *Padma Purāṇa* ranks it as the eighteenth, as the extracted substance of all the rest. According to the usual specification it consists of eighteen thousand *ślokas* distributed amongst three hundred and thirty-two chapters, divided into twelve *skandhas* or books. The *Bhāgavata* is a work of great celebrity in India, and exercises a more direct and powerful influence on the opinions and feelings of the people than perhaps any other of the Purāṇas. For an analysis of its contents, see Professor Wilson's *Preface to the VP*.

Bhagīratha (Bhagiratha) : The son of Rājā Dilīpa, who spent a thousand years in severe austerities upon a mountain, by which he propitiated Brahmā and Śiva, and brought the Ganges to the earth; and with it watered the ashes of the sixty thousand sons of Sagara, who were at once restored to life, purified by the sacred water from all their sins, and ascended to heaven.

> Soon as the flood their dust bedewed,
> Their spirits gained beatitude,
> And all in heavenly bodies dressed,
> Rose to the skies' eternal rest.
> Then thus to king Bhagīrath said,
> Brahmā, when, coming at the head
> Of all his bright celestial train,
> He saw those spirits freed from stain:
> 'Well done! great Prince of men, well done!
> Thy kinsmen bliss and heaven have won.'
> The sons of Sagara mighty-souled,
> Are with the Blest, as Gods, enrolled.
>
> — Griffiths' *Rāmāyaṇa*

* The *Bhagavad Gītā* in Sanskrit, Canarese and English, with Schlegel's Latin version, and Humboldt's *Essay on the Philosophy of the Gītā*, was published in 1847 by the Editor of this Volume.

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[From the Supplement →] "The saintly king Bhagīratha, in his chariot of gold and ivory, put himself at the head of the Gaṅgā to direct and guide her footsteps. Singing, and dancing, and laughing, and scattering jewels on all sides, the obedient Gaṅgā followed, kissing the trace of his chariot, and babbling words of endearment. Bhagīratha directing his steps to the sea, the docile Gaṅgā followed. From thence he led into the bowels of the earth, into the gloomy regions of Tartarus. There having performed the ceremony of lustrous waters in honour of his sixty thousand ancestors, he beheld the illustrious Sagarides, clothed in ethereal purity, ascend with rapturous joy to the home of the deathless gods."

Bhāgīrathī (Bhagirathi): A name of the Ganges in consequence of having been brought to the earth by Bhagīratha.

Bhaimyekādaśī (Bhaimyekadasi): The eleventh lunar day of the light half of Māgha (10th February). This is also a festival of traditional origin, said to have been first observed by Bhīma, one of the Pāṇḍu pinces, in honour of Viṣṇu according to the instructions of Vāsudeva. Every eleventh lunar day, it may be observed, is held in extravagant veneration by the Hindus, but more particularly by the Vaiṣṇavas. Fasting on the eleventh is declared to be equally efficacious with a thousand *aśvamedhas*, and eating during its continuance as heinous a sin as parricide, or the murder of a spiritual teacher. This extravagance demonstrates its sectarian character, and consequently its more modern origin. The notion may have grown, however, out of particular appropriations of the lunar day, when the eleventh was set apart, as in the present case, to the adoration of Viṣṇu. — WILSON.

Bhairava (Bhairava) : An inferior manifestation of some portion of Śiva, with the idea of severity or cruelty. A Bhairava has the head of a dog. There are eight Bhairavas named respectively, Asitāṅga, Ruru, Caṇḍa, Krodha,Unmatta, Kupati, Bhīṣaṇa, Saṁhāra, all indicative of something fearful.

Bhajamāna (Bhajamana) : A son of Andhaka, according to all the best authorities; the Agni makes him the son of Babhru.

Bhajina (Bhajina): A son of Satvata.

Bhakti (Bhakti): Faith; this is regarded by a sect of the Vaiṣṇava, that founded by Caitanya, as infinitely more efficacious than abstraction; than knowledge of the divine nature — as enjoined by the philosophical systems — than the subjugation of the passions, than the practice of the Yoga, than charity, virtue, or anything deemed most meritorious. A consequence resulting from this doctrine is, that all castes become by such faith equally pure, and therefore that all castes are admissible into the sect; that all are at liberty to sink their social differences in the condition of ascetics, in which character they may live with each other without regard to former distinctions, and that all members of the sect are equally entitled to the food which has

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been previously presented to the deity. The *bhakti*, or faith, comprehends five stages: quietism, as that of sages; servitude, which every votary takes upon himself; friendship for the deity, such as is felt by Bhīma and others honoured with his acquaintance; tender affection for the deity, of the same nature as love of parents for their children, and the highest degree of affection, such passionate attachment as the *gopī*s felt for their beloved Kṛṣṇa — WILSON.

Bhalandana (Bhalandana) : A son of Nābhāga, who had carried off and married the daughter of a vaiśya, in consequence of which he was degraded to the same caste, and deprived of his share of the patrimonial sovereignty, which his son and successor, Bhalandana, afterwards recovered.

Bhallaḍa, Bhallaka, Bhallaṭṭa (Bhallada, Bhallaka, Bhallatta) : A king of Hastināpura, the last of the race of Hastin, who had founded the city; which was destroyed by the enroachments of the Ganges.

Bhāmaha (Bhamaha) : The commentator on the oldest extant grammarian Vararūci. His commentary is called Monoramā.

Bhāna (Bhana) : In dramatic compositions a monologue in one act, in which the performer narrates dramatically a variety of occurrences as happening either to himself or others. Love, war, fraud, intrigue, and imposition, appropriate topics, and the narrator may enliven his recitation by a suppositious dialogue with an imaginary interlocutor. The language must be polished, and music and singing should precede and close the performance. It is not improbable that ventriloquism assisted to give effect to the imaginary dialogue, as the art is not unknown in India. — WILSON, *Works*, XI, p. 28.

Bhānu (Bhanu) : A son of Kṛṣṇa and Satyabhāmā.

Bhānu (Bhanu) : The daughter of Dakṣa, wife of Kaśyapa, who became one of the ten wives of Dharma.

Bhānumat (Bhanumat) : A prince, the son of Kuśadhvaja, king of Kāśi or Benāres; or according to the *Rāmāyaṇa*, of Saṁkāsya.

Bhānumatī (Bhanumati) : The wife of Duryodhana. During the great war she is said to have had a dream in which she saw a Nakula or mongoose destroy a hundred snakes. This was considered ominous, Nakula being the name of one of the Pāṇḍava princes, and the sons of Kuru amounting to a hundred. Duryodhana was at first disposed to be alarmed by it, but afterwards determined to disregard it.

Bhānus (Bhanus) : The sons of Bhānu, who became suns, and deities presiding over moments of *muhūrtta*.

Bhar (Bhar) : A very numerous tribe of aborigines known by the terms Rajbhar, Bharat, Bharpatwa, and Bhar, who once inhabited a wide tract of country extending from Gorakhpur in northern India, to Saugor in central

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India. Their forts on the Ganges and Jumnā, called Bhar-dih, some of which are of vast size, are very numerous; and they have the credit of having excavated all the deep tanks. Some sculptures have been found in a Hindu monastery near Mirzāpura, which are remarkable for their peculiar head-dress, and long pointed beards. These have been shown to be Bhar figures, and their position and attitude indicate that they were a people of importance, if not the dominant race at one time. That the Bhars were partially civilized is sufficiently proved by the numerous works of skill which they have left.

Their massive forts testify to their warlike propensities. The same energy and talent which they exhibited in defending themselves against their enemies, they also displayed in more peaceful pursuits. Whence they obtained their civilization, which placed them much above the condition of many other aboriginal tribes, it is hard to say, unless we suppose it had its origin in themselves. — SHERRING, *TCI*.

Bharadvāja (Bharadwaja) : A sage, the son of Vṛhaspati, who being abandoned by his natural parent was brought by the Maruts or winds to Bharata, who called the child Vitatha (unprofitable) in allusion to the birth and loss of his previous nine sons. Bharata had by different wives nine sons who were put to death by their own mothers, because Bharata remarked that they bore no resemblance to him, and the women were afraid that he would therefore desert them. From Bharadvāja, a brāhmaṇa by birth and king by adoption, descended brāhmaṇas and kṣatriyas, the children of two fathers.

Bharadvāja (Bharadwaja) : One of the eight celebrated *ṛṣis*, the reputed father of Droṇa. His hermitage was at Prayāga, the modern Allahabad; he is said to have dwelt there surrounded by a band of brāhmaṇa disciplies, "who lead the ideal life of austerity, sacrifice, and devotion, which is so frequently described and lauded by Brāhmaṇical bards". He received Rāma and Sītā when they set forth on their exile, and recommended the hill Citrakūṭa as a residence. The *Rāmāyaṇa* says, "the great Bharadvāja commanded Bharata to bring his whole army to the hermitage that he might feast them".

'Bring all thy host', the hermit cried,
And Bharat, to his joy, complied.
Then to the chapel went the sire,
Where ever burnt the sacred fire,
And first, in order due, with sips
Of water purified his lips:
To Viśvakarmā then he prayed,
His hospitable feast to aid:
Let Viśvakarmā hear my call,
The God who forms and fashions all:
A mighty banquet I provide,

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Be all my wants this day supplied.
Lord Indra at their head, the three
Who guard the worlds I call to me:
A mighty host this day I feed,
Be now supplied me every need.
Let all the streams that eastward go,
And those whose waters westering flow,
Both on the earth and in the sky,
Flow hither and my wants supply.
Be some with ardent liquor filled,
And some with wine from flowers distilled,
While some their fresh cool streams retain
Sweet as the juice of sugar-cane.
I call the Gods, I call the band
Of minstrels that around them stand:
I call the Hāhā and Hūhū
I call the sweet Viśvāvasu.
I call the heavenly wives of these
With all the bright Apsarases,
Alambuṣā of beauty rare,
The charmer of the tangled hair,
Ghṛtācī and Viśvācī fair,
Hemā and Bhīmā sweet to view,
And lovely Nāgadantā too,
And all the sweetest nymphs who stand
By Indra or by Brahmā's hand—
I summon these with all their train
And Tumburu to lead the strain.

* * * *

The troops of Bharat saw amazed
What Viśvakarmā's art had raised.
On every side, five leagues around,
All smooth and level lay the ground,
With fresh green grass that charmed the sight
Like sapphires blent with lazulite.
There the Wood-apple hung its load,
The Mango and the Citron glowed,
The Bel and scented Jak were there,
And Aonlā with fruitage fair.
There, brought from Northern Kuru, stood,
Rich in delights, the glorious wood,
And many a stream was seen to glide
With flowering trees along its side.

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There mansions rose with four wide halls,
And elephants and chargers' stalls,
And many a house of royal state,
Triumphal arc and bannered gate.
With noble doorways, sought the sky,
Like a pale cloud, a palace high,
Which far and wide rare fragrance shed,
With wreaths of white en-garlanded.
Square was its shape, its halls were wide,
With many a seat and couch supplied,
Drink of all kinds, and every meat
Such as celestial Gods might eat.

— GRIFFITHS' *Rāmāyaṇa*

In some of the vernacular versions of the *Rāmāyaṇa* the sage is represented as having provided a similar entertainment for the great army of monkeys and bears.

Bharadvājas (Bharatwajas) : Inhabitants of the northern regions according to the Vāyu, but Professor Wilson says they might be thought to be religious fraternities from the sages Atri and Bharadvāja.

Bharadvājī (Bharadwaji) : A deep river in Malwa, included in the *VP* list.

Bharaṇī (Bharani) : A lunar asterism in Nāgavīthi, the first *vīthi* in Airāvata, or the northern Avasthāna.

Bharata (Bharata) : See MAHĀBHĀRATA.

Bharata (Bharata) : The eldest of the hundred sons of Ṛṣabha, prince of Himahwa. Ṛṣabha having ruled with equity and wisdom, and celebrated many sacrificial rites, resigned the sovereignty of the earth to the heroic Bharata. Bharata having religiously discharged the duties of his station, resigned the kingdom to his son Samati, a most virtuous prince; and abandoned his life at the holy place Śālagrāma to become an ascetic. His thoughts were now wholly on God; his conduct was distinguished by kindness, and he effected in the highest degree the entire control over his mind.

On one occasion while bathing, a doe, being frightened by a lion, suddenly brought forth a fawn, and fell into the river. Bharata took the fawn to his hermitage and tended it with great care. His affection for it became so strong that it distracted his mind and interrupted his devotions. He at last died watched by the deer, with tears in its eyes. He was afterwards born again as a deer with the faculty of recollecting his former life; this gave him a distate for the world and he again repassed to the holy place Śālagrāma. Upon his death he was next born as a brāhmaṇa, still retaining the memory of his prior existence. Possessed of all true wisdom he beheld soul as contra-distinguished from matter, (*prakṛti*) he beheld the

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gods and all other beings as the same in reality. This led him to disregard all castes and distinctions, and his conduct was so extraordinary that he was thought to be idiotic, and was treated with neglect or contempt; he worked in the fields, and on one occasion was pressed as palankeen bearer for the Rājā of Sauvīra: being rebuked for his awkwardness, he replied and entered into a dialogue with the king, who soon discovered his merits. Bharata then expounded the nature of existence, the aim and object of life, and the identification of individual with universal spirit. The king then opened his eyes to truth and abandoned the notion of distinct existence. Bharata also obtained exemption from future birth. — *VP.*

Bharata (Bharata) : One of the four sons of Daśaratha and Kaikeyī. In youth he was sent to Girivraja, with his uncle Yudhājit. He was there educated in the house of his grandfather Rājā Aśvapati. During his absence from Ayodhyā, his brother Rāma was installed as Yuvarāja (heir apparent). On the death of the Mahārāja he returned to Ayodhyā and was deeply grieved when he ascertained that his mother, in order to secure the kingdom to him, had effected the exile of Rāma whose right to the *rāj* he loudly proclaimed. He then went to Citrakūṭa, where Rāma resided, and offered to go into exile himself if Rāma would take the kingdom. It was at length decided that Rāma should ascend the throne after the fourteen years of exile had expired, and Bharata determined to govern Kośala in the name of Rāma. This he did by carrying away a pair of shoes which had been worn by Rāma, and which he treated as symbolical of Rāma's presence.

Bharata (Bharata) : In the *Bhagavad Gītā* a patronymic from Bharata, applied to Arjuna as his descendant. Arjuna is also called Prince of the Bharatas, and best of the Bharatas.

Bharata (Bharata) : "The son of Rājā Duṣyanta and Śakuntalā. The legend of his birth forms the ground-work of Kālidāsa's drama of Śakuntalā, or the Lost Ring. The Rājā was hunting in the forest when he saw Śakuntalā, a brāhmaṇa's daughter, and fell in love with her. He induced her to accept him as her husband by a *gāndharva* marriage, and giving her his ring as a pledge of his troth. She afterwards gave birth to a son who was named Bharata, but having lost the ring, the Rājā in the absence of such evidence, conveniently forgot his engagement to marry the daughter of a priest. Ultimately when the ring was found, and he either saw or heard of the exploits of Bharata in taming lions, he acknowledged the young hero to be his son and made the mother his chief Rānī."

"There is no reliable information as to the extent of the kingdom of Bharata, but his wonderful doings and the greatness of his empire, have been set forth in the most extravagant terms. To this day India is known to the Hindus by the name of Bhāratavarṣa, or the country of Bharata. The kṣatriya bards declared that the Rājās of Bhārata were descended from the moon, and that one of their number conquered Indra, the ruler of the gods."

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All that is really known is that an Āryan empire was established by Bharata amidst an aboriginal population. The original seat of the empire was at the site now occupied by the ruins of Takh-i-Bahi, in the country of the Yusufzais to the northward of Peśāvara.

Bhāratavarṣa (Bharata-varsha) : An ancient name for northern India, which was divided into nine portions.

Bharga (Bharga): A prince, the son of Vainahotra, descended from Alarka.

Bhargabhūmi (Bhargabhumi) : The son of Bharga, the prince who is said to have promulgated the four rules of caste.

Bhargas, Bhārgavas (Bhargas, Bhargavas) : A people of the east subdued by Bhīma.

Bharika (Bharika) : A son of Kṛṣṇa and Satyabhāmā.

Bhartṛhari (Bhartrihari) : A Sanskrit grammarian who lived in the century preceding the Christian era. He was the brother of Vikramāditya. He wrote a grammatical treatise, but his *Vākya Pradīpa* or Metrical Maxims on the philosophy of syntax, are the best known. They are often cited under the name of Harikarica, and have almost equal authority with the precepts of Pāṇini. His *śataka*s or centuries of verses, are also much admired.

Bhāsakarṇa (Bhasakarna) : A distinguised warrior of Rāvaṇa's, who attacked Hanumān armed with a lance, after several of his companions had perished by the superhuman strength of the indomitable Ape. Bhāsakarṇa rushed on him uttering cries for vengeance; accompanied by Praghāsa armed with an axe; Hanumān though severely wounded himself waited for them to come near, when he seized a huge rock and hurled it at his adversaries with such force that they were both crushed beneath its weight.

Bhasi (Bhasi) : One of the six illustrious daughters of Tāmra, the wife of Kaśyapa. Bhasi gave birth to kites.

Bhāsī (Bhasi) : One of the five daughters of Tāmrā, and mother of water-fowl.

Bhāskarācārya (Bhaskaracharya) : "A celebrated brāhmaṇa astronomer who resided at Bedār, one of the four ancient Mohammedan principalities. He applied his mind chiefly to numerical science. His *Bījagaṇita* was a work on arithmetic. He dedicated it to his only child, a daughter named Līlāvatī, under date Śaka Saṁvat 1036 (AD 1114). Singularly enough for such a work, it came to be called by her name; Bhāskara was also an astronomer, in which science his calculations are not to be confounded with Paurāṇical fables. His *Siddhānta Śiromaṇi* (head jewel of accuracy) is an astrological work. It was published Śaka Saṁvat 1050 (AD. 1128). He soon after died, aged sixty-five, at Bedār. The authors of the *Siddhānta* and *Vākya* systems are no longer known; but Bhāskara has no Indian rival of mediaeval, or

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modern times." It has been said by some that Bhāskara was fully acquainted with the principle of the differential calculus, which was only discovered in Europe during the last century. In 1859 Professor Wilson wrote to Mr. Spottiswoode on this subject, and that gentleman replied to the inquiry in the following terms:

"I have read Bāpū Deva Śāstrin's letter on Bhāskarācārya's mode of determining the instantaneous motion of a planet, with great interest, and think that we are much indebted to him for calling our attention to so important an element in the old Indian methods of calculation. It still, however, seems to me, that he has over-stated the case, in saying that "Bhāskarācārya was fully acquainted with the principle of the differential calculus." He has undoubtedly conceived the idea of comparing the successive positions of a planet in its path, and of regarding its motion as constant during the interval; and he may be said to have had some rudimentary notion of representing the arc of a curve by means of auxiliary straight lines. But on the other hand, in the method here given, he makes no allusion to one of the most essential features of the differential calculus, viz., the infinitesimal magnitude of the intervals of time and space therein employed. Nor, indeed, in anything specifically said about the fact, that the method is an approximate one.

Nevertheless, with these reservations it must be admitted, that the penetration shown by Bhāskara in his analysis, is in the highest degree remarkable; that the formula which he establishes, . . . and his methods of establishing it, bear more than a mere resemblance, — they bear a strong analogy, — to the corresponding process in modern mathematical astronomy; and that the majority of scientific persons will learn with surprise, the existence of such a method in the writings of so distant a period and so remote a region." — WILSON.

Bhāṭ (Bhat) : A tribe of bards who at a remote period were distinguised for their cultivation of the art of making poetry on the spur of the moment, at marriage festivals, and on other great occasions. They are still in request for the exercise of their talents and skill in the recitation of poetry. In Rājpūtānā the Bhāṭs exercise a great influence over the people. They rank, says Malcolm, as the genealogists of proud and ignorant chiefs; and favoured individuals often combine with that office the station of counsellors, and establish an ascendancy over the minds of their superior, which is stronger from being grounded on a mysterious feeling of awe. It is to them that the proudest Rājpūt looks for solace in adversity, and for increased joy and exultation in prosperity.

Bhaṭṭa (Bhatta) : An honorary title given to learned brāhmaṇas who commit one of the Vedas to memory so as to be able to recite the whole without book.

Bhaṭṭa Mūrti (Bhatta Murti) : A distinguished Telugu poet, one of "the

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eight elephants", so styled of Kṛṣṇarāya's court. He wrote the *Narasa Bhūpāliyam* during his patron's life; but his chief poem, the *Vasu Charitramu*, after that patron's death. It contains florid descriptions of scenery and love affairs, in recondite versification, much esteemed. Bhaṭṭa Mūrti ranks high as a poet. — TAYLOR.

Bhaṭṭācāryas (Bhattacharyas) : The name of those Hindu scholars who not only learn, as the Bhaṭṭas do, one of the Vedas completely by heart, but who study the meaning of each verse and word, so as to be able to give orally the explanation of any passage required. The number of this class of scholars, who represent the doctors of Hindu theology, is now very small. There are three or four, it is said, at Benāres. They are highly respected, and as incarnations of Vṛhaspati (the *paṇḍit* of the gods) at certain occasions regularly worshipped.— HAUG.

Bhaṭṭī Kāvya (Bhatti Kavya) : An epic poem composed in the Silver age of Sanskrit literature, for the purpose of illustrating, by every variety of example, the rules of grammar, poesy, and its sister rhetoric. Valuable as the work is to a student of the language in which it is written, for its copious illustration of the grammatical treatises of Pāṇini and Vopadeva, and curious as a portion of it is as an 'Art of Poetry', teaching by example only — it has additional claims upon our consideration, in its comparative antiquity of composition, and its classic purity and eloquence of style; nor is the poem without passages of great descriptive power and general poetical merit. It narrates the oft-told adventures of 'the subject of all verse', the beloved Man-God Rāma; his birth and life, his sufferings and triumphs, are celebrated at full length, and in language and style not unworthy of the inspiring theme. — GRIFFITH.*

Bhaṭṭoji Dīkṣita (Bhattoji Dikshita) : A grammarian, the son of a brāhmaṇa, and born in the Mahratta country. He applied to study; but, his own country ranking low in literature, he went to Benāres studying Sanskrit and philosophy. He is now chiefly known by his celebrated work on grammar, entitled *Siddhānta Kaumudī* (moonlight of accuracy). Pāṇini's old *sūtras* obtained three commentators, Vararūci, Bhaṭṭojī; and Patañjali; the latter is the most diffuse and perfect; but the *Siddhānta Kaumudī,* holding a medium place, has always been in wide and approved use. The author lived a studious and contemplative life; and died at Benāres, aged fifty-six. — TAYLOR.

Bhauma (Bhauma) : 'Mars', whose splendid car is of gold, drawn by eight horses of a ruby-red, sprung from fire.

Bhautya (Bhautya) : The son of Bhūti, the Manu of the fourteenth *manvantara*.

Bhava (Bhava) : **1.** Śiva, a *muni* or Rudra, the husband of Satī (Truth), who

* *Specimens of Old Indian Poetry.*

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abandoned her corporeal existence in consequence of the displeasure of Dakṣa. She was afterwards the daughter of Himavat, (the snowy mountains) by Menā; and in that character, as the only Umā, the mighty Bhava again married her. — *VP*, p. 59; **2.** The name of a son of Pratiharttā, one of the descendants of Bharata; also **3.** of a son of Viloman.

Bhavabhūti (Bhavabhuti) : A celebrated Sanskrit author, some of whose dramas have been well translated into English by Professor Wilson. He was also named Śrīkaṇṭha, or he in whose throat eloquence resides, was the son of a native of the south of India, a brāhmaṇa of Berār or Bedār, and a member of the tribe of brāhmaṇas who pretend to trace their descent from the sage Kaśyapa. The site of Bhavabhūti's birthplace is fully corroborated by the peculiar talent he displays in describing nature in her magnificence, a talent very unusual in Hindu bards, and one which he no doubt derived from his early familiarity with the grand mountains and forests of Teliṅgānā.— Mrs. Manning, *A&MI*, Vol. II, p. 208.

Bhāvanā (Bhavana) : The mental impression or apprehension following upon knowledge. The formation of a fixed idea of the object of contemplation. It is also termed *bhāva-bhāvanā*, apprehension of the being, the existence or substantiality of the object; the thing contemplated.

Bhavaumanya (Bhavaumanya) : The son of Vitatha, and grandson of Bharata

Bhaviṣya (Bhavishya) : One of the eighteen Purāṇas. "The Purāṇa in which Brahmā, having described the greatness of the sun, explained to Manu the existence of the world and the characters of all created beings in the course of the Aghora *kalpa*." This Purāṇa as its name implies should be a book of prophecies. Dr. Wilson says: "It should be rather regarded as a manual of religious rites and ceremonies, in which a few legends enliven the series of precepts."

Bhaviṣyottara Purāṇa (Bhavishyottara Purana) : This is also a sort of manual of religious offices, the greatest portion being appropriated to *vrata*s, and remainder to the forms with which gifts are to be presented.

Bhavya (Bhavya): One of the ten sons of Priyavrata, who became king of Śakadvīpa. Also the name of one of the sons of Dhruva, by his wife Sāmbha.

Bhavya (Bhavya) : A king mentioned in the *Ṛgveda*, who dwelt on the banks of the Sindhu or Indus.

Bhavyas (Bhavyas) : One of the five classes of demi-gods of the sixth *manvantara*, when Cākṣuṣa was the Manu of the period, and Manojava was the Indra.

Bhaya (Bhaya) : (Fear). Son of Auṛti (falsehood), and Nikṛti (immortality).

Bhayada (Bhayada) : A prince, the son of Manasya, one of the descendants of Puru.

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Bhikṣuka (Bhikshuka): A mendicant, the fourth order of men described in the *VP*. He is to forego the three objects of human existence (pleasure, wealth and virtue) — to be constantly occupied with devotion, and abstain from all wrong-doing. He is to reside but for one night in a village, and not more than five nights at a time in a city: for the support of existence he is to apply for alms at the houses of the three first castes, when the fires have been extinguished and people have eaten. The mendicant is to call nothing his own, and to suppress desire, anger, pride and covetousness.

Bhīls (Bhils): A tribe of Aborigines who still occupy the hill tracts of Rājpūtāna and central India, and in ancient times seem to have dwelt in nearly the same localities; having Rājās or Chieftains of their own, but acknowledging or dreading the supremacy of the kṣatriyas. In the *Mahābhārata* they appear to the south of the Jumnā, and in the immediate neighbourhood of the *rāj* of Bharata; whilst in the *Rāmāyaṇa* they make their appearance further to the east, near the junction of Jumnā and Ganges. They have preserved their rude habits to the present day, and are known as cattle-lifters, robbers, hunters like Nimrod and Esau, capable of almost any outrage, yet imbued with a sense of truth and honour strangely contrasting with their external character. At the same time they are perceptibly yielding to the personal influence of British administrators and the advancing tide of British civilization. — WHEELER, Vol. I, p. 83.

Bhīma (Bhima) : "Terrible." The second of the five sons of Pāṇḍu, but mystically begotten by Vāyu, the god of the wind or air, through his mother Kuntī, or Pṛthā. He is the principal General of the Pāṇḍava army, and is renowned for his strength and swiftness. Duryodhana attempted to take his life by poison when a youth, but he escaped through the agency of the Nāgas; he was instructed in the use of the club by Droṇa, and at the exhibition of arms at Hastināpur fought Duryodhana with the club. His wars with the *asura*s are referred to the old wars between the Āryans and Aborigines. The myth of his marrying Hiḍimbī, the sister of the *asura* Hiḍimba, whom he slew in the forest, is regarded as a later addition to the original tradition. The *Mahābhārata* also relates his slaughter of Vaka the *asura*, his conquest of Jarāsandha, the Rājā of Magadha, his attempt at interference in behalf of Draupadī in the gambling pavilion; the fearful vow he uttered against Duryodhana and Duḥśāsana; his interview with his mythical brother Hanumān, the son of Vāyu; his pursuit and treatment of Jayadratha after the abduction of Draupadī; his appearance in the council hall of Rājā Virāṭa with a ladle in one hand and a scimitar in the other; his engagement as head cook; the enormous quantity of provisions he daily ate himself; his battle with Jīmūta whom he killed, and the favour he consequently obtained from the Rājā; his contest with the prime minister Kīcaka, whom he killed and rolled into a ball, because of his ill-treatement of Draupadī; how he rescued Rājā Virāṭa from Suśarman who was carrying

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him into captivity; his battle with Bhīṣma in the first day of the great war; his slaughter of the Rājā of Magadha and his sons; his conflicts with Droṇa, with Duḥśāsana, with Duryodhana; his return to the Mahārāja Dhṛtarāṣṭra at Hastināpura; his slaughter of the horse at the *aśvamedha* of Yudhiṣṭhira; his disputes with the Mahārāja, and his death, along with his four brothers, in the Himālayas. It will thus be seen that Bhīma belongs to the epic period. — WHEELER, Vol. I.

[From the Appendix →] "Bhīma is the Hercules or Orlando of the mythological poetry of the Hindus; his uncommon strength was a supernatural endowment. In his youth he was the great plague of the Kuru princes, beating them in every sport and contest. They therefore plotted to get rid of him, and at a juvenile party at one of the water palaces of the king, administered a poisonous drug to him, and took advantage of his slumber to push him into the Ganges. He fell into the region of the sub-terrene snakes, by whom he was bitten; one poison was the antidote of the other, and Bhīma, recovering from his sleep, soon beat off his antagonists; they fled to their king Vāsukī who was induced by their report to see the wonderful boy; and went to meet him. In his train was Aryaka, the maternal great great grandfather of Bhīma, who recognised, and welcomed his descendant. Aryaka being a great favourite with the king of the Nāgas, Vāsukī offered to give his relation any treasure or gems he could desire, but Aryaka asked permission for him to quaff the invigoration beverage, of which one bowl contained the strength of a thousand Nāgas; permission being granted, Bhima drained this bowl eight times at as many draughts, and then went quietly to sleep for eight days: on his waking he was feasted by the Nāgas and then restored to his sorrowing mother and brethren. From this period, dates his miraculous strength. Many of these incidents find parallels in Western Romance. The lady of the Lake inhabits the depths of the water, and is called by Merlin the "white serpent"; the Fata Morgana resided beneath a lake while caressing one of her lovers as a serpent. She is also styled the Fairy of Riches: her treasures were spread over a plain to which Orlando arrived by falling in a conflict with Arridano to the bottom of an enchanted lake: Manto, the protecting fairy of Mantua [*Orl. Fur.* 43, 74.] being saved by Adonis when pursued in the form of a snake, proffers him anything he may desire. The account she gives of herself makes her to be a regular Nāga Kanyā, or Ophite Maiden. The feat of Bhīma may be paralleled by a similar one of Orlando, and many others of the preux chevaliers of chivalry." — WILSON'S *Works*, III, 337.

Bhīma (Bhima) : The Rājā of Vidarbha (Berār), and father of Damayantī.

Bhīma (Bhima) : The fifth of the eight Rudras, to whom was assigned the charge of fire: also the name of a son of Amāvasa.

Bhīmaratha (Bhimaratha) : Son of Ketumat and grandson of Dhanvantari, the author of Medical Science. He was the father of Divodāsa, of whom

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many curious legends are narrated.

Bhīmarathī (Bhimarathi) : The ancient name of the river Bhīma.

Bhīmasena (Bhimasena) : One of the four sons of Parīkṣit, son of Kuru.

Bhīmasena (Bhimasena) : A name of Bhīma.

Bhiras (Bhiras) : The people about Sūrat; called Phauni or Phryni, by Strabo.

Bhīṣma (Bhishma) : Originally named Śāntanavu, the son of Sāntanu, the Rājā of Hastināpura; the legend in the *Mahābhārata* is that when Rājā Śāntanu was very old he desired to marry a young and beautiful damsel, but the parents of the girl were unwilling to give her to the Rājā, saying "If our daughter have sons they will not succeed to the *rāj*; for when Śāntanu dies, his son Śāntanavu will become Rājā." Then Śāntanavu determined to sacrifice himself in order to gratify his father; and he made a vow to the parents of the damsel, saying, "If you will give your daughter in marriage to my father, I will never accept the kingdom or marry a wife, or become the father of children by any woman; so that if your daughter bear a son to the Rājā, that son shall succeed him in the kingdom." And the vow of Sāntanavu was noised abroad, and from that day he was called Bhīṣma, or "the dreadful", because of his dreadful vow. Henceforth Bhīṣma became the patriarch of the family, "and is represented as a model of faithfulness and loyalty, and indeed stands forth as one of the leading characters in the *Mahābhārata*."

He educated Dhṛtarāṣṭra, Pāṇḍu and Vidura; and afterwards made Droṇa the preceptor of the Pāṇḍavas and Kauravas; and at a meeting of council proposed that the kingdom should be divided between the two parties. In the great war he became the generalissimo of the Kauravas and their allies. On the tenth day he was mortally wounded in a terrible conflict with Arjuna.

Bhīṣmaka (Bhishmaka) : The king of Vidarbha (now Berār) who resided at Kuṇḍina. He had a son named Rukmin, and a beautiful daughter named Rukmiṇī. Kṛṣṇa fell in love with the latter and solicited her in a marriage; but her brother would not assent to the espousals. At the suggestion of Jarāsandha, the powerful sovereign, Bhīṣmaka affianced Rukmiṇī to Śiśupāla. Kṛṣṇa went to witness the wedding and contrived to carry off the princess. Rukmin, with a large force, pursued and overtook Kṛṣṇa, who with his discus destroyed the host of Rukmin, and would have slain him, but was withheld by the entreaties of Rukmiṇī.

Bhīṣmāṣṭamī (Bhishmashtami) : The twenty-third of Māgha, and eighth lunar day of the light half (7th February). This is a festival which, at first sight, appears to be of special and traditional origin, but which has probably its source in the primitive institutes of the Hindus, of which the worship of the *pitṛs*, the partiarchs or progenitors, the Dii Manes, constituted an

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important element. According to the *Tithi Tattva*, this day is dedicated to Bhīṣma, the son of Gaṅgā, and great uncle of the Pāṇḍava and Kaurava princes; who was killed in the course of the great war, and dying childless left no descendant in the direct line, on whom it was incumbent to offer him obsequial honours. In order to supply this defect, persons in general are enjoined to make libations of water on this day to his spirit, and to offer him sesamum seeds and boiled rice. The act expiates the sins of a whole year: one of its peculiarities is, that it is to be observed by persons of all the four original castes, according to a text of Dhavala, an ancient lawgiver, quoted by Raghunandana, "O twice-born! persons of all the *varṇa*s should on the eighth lunar day offer water, sesamum seeds and rice, to Bhīṣma. If a brāhmaṇa, or man of any other caste, omit to make such offerings, the merit of his good deeds during the preceding year is annulled." According to a different reading of the text, however, it should be rendered: "Let all the twice-born castes make the oblations." This excludes śūdras, but extends the duty to the kṣatriyas and vaiśyas as well as brāhmaṇas. The intention of the rite, as now understood, is expressed in the formulae uttered at the time of presenting the offerings: "I present this water to the childless hero Bhīṣma, of the race of Vyāgrapada, the chief of the house of Sanskṛti. May Bhīṣma the son of Śāntanu, the speaker of truth and subjugator of his passions, obtain by this water the oblations due by sons and grandsons." The simple nature of the offerings which are sufficient on such occasions, water and sesamum seeds, justifies the remark made by Ovid on the Feralia, that the manes are easily satisfied, — Parva petunt manes.

Bhogavatī (Bhogavati) : The capital of Vāsuki in *rasātala*, one of the seven regions of *pātāla*.

Bhoja Rāja (Bhoja Raja) : A prince of Dhāra, in Mālwā suspposed to be the same as Vikrama. There is some uncertainty as to the exact time of Bhoja's reign; the "nine gems" are said to have flourished during his reign and that of Vikrama. The period is designated the golden age of Hindu literature. Dr. E. F. Hall says it is high time to give up speaking of this prince as a great patron of literature. His pretensions to be so considered rest on the frailest foundation possible. — H.H. Wilson's *Works*, Vol. V, p. 171.

Bhojakata (Bhojakata) : The city near the Narmadā, founded by Rukmin, after his defeat by Kṛṣṇa, as he had vowed never to return to Kuṇḍina but as victor.

Bhojas (Bhojas) : Inhabitants of the country near the Vindhya range of mountains; a branch of the Yādavas. A Bhoja Rājā is amongst the warriors of the *Mahābhārata*.

Bhraja (Bhraja) : The name of the seven suns into which the seven solar rays dilate at the consummation of all things when their radiance is to set the three worlds and *pātāla* on fire.

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Bhrajiras (Bhrajiras) : One of the five classes of demi-gods on the fourteenth *manvantara*.

Bhramī (Bhrami) : (Rovolving.) The daughter of Śiśumāra (the sphere) wife of Dhruva, according to the *Bhāgavata*, which converts the family of Dhruva into personifications of divisions of time and of day and night.

Bhṛgu (Bhrigu) : A Prājapati, or *ṛṣi*, chief of the *maharṣis* (see Ṛṣi) Also one of the ten Prajāptis, sons of Brahmā and progenitors of mankind, and teacher of the *Dhanurveda*, or science of war, one of the Upavedas. As such he belongs to the Vedic period. In the Purāṇic period he is called the husband of Khyāti, or fame, the daughter of Dakṣa, by Prasūti. — *Viṣṇu Purāṇa*, pp. 49, 284. In Muir's *Original Sanskrit Texts* there are many incidents related of Bhṛgu which illustrate the celebrity he had attained and the great influence he had acquired. When king Nahuṣa tyrannised over the brāhmaṇas and compelled even the *ṛṣis* to carry him from place to place, it once came Agastya's turn to perform the servile office. Bhṛgu then said to Agastya "Why do we submit to the insults of this king of the gods?" Agastya answered that none of the *ṛṣis* had ventured to curse Nahuṣa because he had obtained the power of subduing to his service everyone upon whom he fixed his eyes; and that he had nactar for his beverage. However Agastya said he was prepared to do anything that Bhṛgu might suggest. Bhṛgu said he had been sent by Brahmā to take vengeance on Nahuṣa, who was that day about to attach Agastya to his car, and would spurn him with his foot; and that he (Bhṛgu) incensed at this insult, would by a curse condemn Nahuṣa to become a serpent. All this accordingly happened. Bhṛgu however on Nahuṣa's solicitation, and the intercession of Agastya, placed a period to the effects of the curse, which Yudhiṣṭhira was to be the instrument of terminating. Vol. 1, p. 315.

Bhūdevī (Bhudevi) : A name of the earth, and fabled to be married to Pṛthu; the first king who taught the mode of cultivating the ground. Hence the earth is named Pṛthivī. One of the Purāṇas was delivered to Bhūdevī, by Viṣṇu, as Varāha Svāmī. Bhūdevī, or Bhūmī-devī, is the secondary wife of Viṣṇu.

Bhujyu (Bhujyu) : The son of Tugra, who was abandoned by his malevolent companions in the middle of the sea, and rescued by the Aśvins, who are said to have conveyed Bhujyu out of the liquid ocean with their headlong flying horses. Another account states "Tugra abandoned Bhujyu on the water-cloud, as any dead man leaves his property. Ye, Aśvins, bore him in animated water-tight ships, which traversed the air. Three nights and three days did ye convey him in three flying cars, with a hundred feet and six horses, which crossed over to the dry land beyond the liquid ocean." — *OST*, V, p. 244.

Bhūmimitra (Bhumimitra) : A Kāṇva prince, whose father Devabhūti, the last Śuṅga king, was murdered by his minister.

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Bhūri (Bhuri) : A son of Somadatta, one of the descendants of Kuru.

Bhūriṣena (Bhurishena) : The third son of the holy sage Cyavana, according to the *Bhāgavata*; the *VP* only mentions one son Anartta.

Bhūriśravas (Bhurisravas) : A name of Viṣṇu, with reference to his becoming incarnate to relieve the earth of her burthen.

Bhūrloka (Bhurloka) : The sphere of the earth comprehending its oceans, mountains and rivers, and extending as far as it is illuminated by the rays of the sun and moon.

Bhūta (Bhuta) : A son of Vasudeva by his wife Rohiṇī.

Bhūtādi (Bhutadi) : The third variety of *ahaṁkāra*, q.v.

Bhūtas (Bhutas) : Evil spirits, said to proceed from Brahmā. Children of Krodhā. Malignant spirits, goblins or ghosts, haunting cemeteries, lurking in trees, animating dead bodies, and deluding and devouring human beings. They are generally coupled with the *preta*s, and in this character belong to the Epic period. In the Purāṇic period they are personified as demi-gods of a particular class, produced by Brahmā when incensed; and their mother is therefore considered in the *Padma Purāṇa* as Krodhā, or 'Anger', and their father, Kaśyapa. — THOMPSON.

Bhūtasantāpana (Bhutasantapana) : A powerful *daitya*, the son of Hiraṇyākṣa. The descendants of Hiraṇyākṣa are said in the *Padma Purāṇa* to have extended to seventy-seven crores, or seven hundred and seventy millions.

Bhūtātmā (Bhutatma) : An appellation of Viṣṇu, meaning one with created things.

Bhūtavidyā (Bhutavidya) : The fourth branch of Medical Science, treating of maladies referred to demoniac possession. [From the Supplement →] That branch of medicine which treats of the restoration of the faculties from a disorganised state induced by demoniacal possession. This art has vanished before the diffusion of knowledge, but it formed a very improtant part of medical practice, through all the schools, Greek, Arabic and European, and descended to days very near to our own, as a reference to Burton's Anatomy of Melancholy may prove to general readers.— WILSON

Bhūteśa (Bhutesa) : A name of Viṣṇu, meaning lord of the elements, or of created things.

Bhūti (Bhuti) : A sage, the son of Aṅgiras, whose pupil Śānti, having suffered the fire to go out in his master's absence, prayed to Agni, and so propitiated him, that he not only re-lighted the flame, but desired Śānti to demand a further boon. Śānti accordingly solicited a son for his *guru*, which son was Bhūti, the father of the Manu Bhautya. Also the name of a goddess, wife of Kavi.

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Bhuvana (Bhuvana) : The name of one of the eleven Rudras, according to the *Vāyu Purāṇa* list.

Bhuvar-loka (Bhuvar-loka) : The sphere of the sky, both in diameter and circumference, as far upwards as to the planetary sphere, or Svarloka.

Bībhatsu (Bibhatsu) : A name of Arjuna.

Bījala Rāja (Bijala Raja) : A Jain king of Kalyāṇapura, otherwise Śilpagiri who had the celebrated Bāsava, for his minister of state. He was charged with wasting the state funds, in gathering around himself adherents to a new form of the Śaiva religion. When called to account, he made up the dificiency in appearance; but soon after caused the king to be assassinated by three men, in his own palace. Thereupon, the Jainas were massacred. The exact date is not known; but Professor Wilson places it in the early part of the eleventh century. See BĀSAVA.

Bikyā (Bikya) : The daughter of the minister of the Rājā of Kutuwal in the Dekhan, who was married to Candrahāsa, the fortunate boy, q.v.

Bindumatī (Bindumati) : The daughter of Śaśabindu, who was married to the celebrated king Māndhātṛ, and became the mother of three sons and fifty daughters.

Bīrappa (Birappa) : The demon.god of the Kurubaru, or shepherd caste in Mysore. At the annual festival of this god it is the custom for the priest to sit on his hands and knees before the idol, with his eyes shut, holding out his shaven head, his body being naked except a cloth round the waist. Four men stand near the priest, to whom the elders hand the coconuts which the people have brought, and these are broken on the bare head of the priest who sits without uttering a sound until heaps of coconut fragments are piled upon both sides of him.

Birbhūm (Beerbhoom) : Properly Vīr-bhūmi, the hero-land. On the frontier of Lower Bengal, between the lofty plateau of Central India, and the valley of the Ganges. This country was the theatre of one of the primitive struggles of Indian history. It stood as the outpost of the Sanskrit race, on the west of Lower Bengal, and had to bear the sharp collisions of Āryan civilization, with the ruder types prevailing among the aborigines. On its inhabitants devolved, during three thousand years, the duty of holding the passes between the highlands and the valley of the Ganges. To this day they are a manlier race than their kinsmen of the plains, and from the beginning of history, one of the two kingdoms has borne the name of Malla-bhūmi, the country of the Wrestlers, — the other the appellation of Vīr-bhūmi, the Hero-land. — HUNTER, *Rural Bengal.*

Biśeśvar (Biseswar) : A name of Śiva, whose image is the *liṅga*, a plain conical stone set on end. Biśeśvar is the reigning deity of Benāres, and, in the opinion of the people, holds the position of king over all the other deities, as well as over all the inhabitants.

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Bodha (Bodha) : (Understanding). A son of Dharma, by one of Dakṣa's daughters, Buddhi.

Bodhana (Bodhana) : A mountain to the east of Ramghur.

Bodhas (Bodhas) : One of the tribes of central India, according to the *Vāyu Purāṇa*; it is also read Bāhyas.

Bodhi-sattva (Bodhi-sattwa) : A technical term in Buddhist theology, denoting a potential Buddha, or one who has only one more birth remaining before he becomes a perfect Buddha, and meanwhile waits in heaven until his period comes round.

Brahmā (Brahma): The first deity of the Hindu triad; the creator of the world; the great father and lord of all; the supporter of all; yet described as born in the lotus which sprung from the navel of Viṣṇu; and as born from the golden egg. The *Viṣṇu Purāṇa* says, the one only god Janārdana, takes the designation of Brahmā, Viṣṇu and Śiva, accordingly as he creates, preserves or destroys. Mr. Cockburn Thompson says: "In the ante-mythological age this was probably nothing but a name for the sun, considered as producer, vivifier and pervader. He afterwards replaced Sūrya in the triad of elementary gods, and was coupled with Viṣṇu and Śiva, who were substituted for Varuṇa and Vāyu, the other components of that triad. In the earliest mythological period, Brahmā (always masculine) is then first person of the triad, Brahmā, Viṣṇu and Śiva; and when later the unity of these personages was established by referring them to one Supreme Being, Brahmā was that being in his character of creator and enlivener, Viṣṇu in that of preserver, and Śiva in that of destroyer. Thus in the Purāṇas (*Viṣṇu Purāṇa*, p. 22) Brahmā is said to live 100 of his own years, each of which consists of 360 days in nights. The days are called *kalpa*s, and consist of 4,320,000,000 years of mortals, during which the universe exists. During his nights the universe ceases to exist, and is reproduced at the commencement of the next day or *kalpa*. He is described in the Purāṇas as having four faces, and as being produced from the cup of a lotus, which sprang from the navel of Viṣṇu. In this mythological character of creator of the universe he is mentioned in the *Bhagavad Gītā* and *Viṣṇu Purāṇa*. When, after the period of superstitious mythology, the idea of one Supreme Being was again brought forward, Brahmā was considered the chief of the existing trinity, and was at first identified with that idea of an unknown god; and though afterwards Śiva and Viṣṇu were each in turn identified with the Supreme Being by their respective followers, the Śaivas and Vaiṣṇavas, the name Brahmā, *in the neuter*, was still retained in the language of philosophy to designate the universal Supreme One. In this sense the word occurs throughout the *Bhagavad Gītā* with the exception of a few places where it is masculine; and once where it occurs in the neuter, but no longer signifies the Supreme Being in his complete character of the essence of both spirit and matter; but merely that portion

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of him which is the essence of all matter, the universal vital energy. We have thus: '1st, Brahmā *masculine*, the mythological personage, first person of the mythological triad, and personification of the creative power, considered as a mortal and material diety; 2nd, Brahmā, *neuter*, a name used to designate the Supreme Being in philosophic language; and 3rd, Brahmā, neuter, the personification, in later philosophical language, of the material portion of the Supreme Being. The word has never been satisfactorily derived, though commonly supposed to come from the root *vrih*, to grow or increase'." — THOMPSON. Dr. Muir in the 5th Vol. of his *Original Sanscrit Texts*, translates a text which he says "is interesting not merely as introducing Brahmā but as containing what is probably one of the oldest extant expositions of the conceptions of *nāma* and *rūpa* (name and form) as comprehending the whole of the phenominal universe."

"(1) In the beginning Brahmā was this [universe]. He created gods. Having created gods, he placed them in these worlds, viz., in this world Agni, in the atmosphere Vāyu, and in the sky Sūrya; (2) And in the worlds which were yet higher he placed the gods who are still higher. Such as are these visible worlds and these gods, — even such were these (higher) visible worlds in which he placed those (higher) gods, and such were those gods themselves; (3) Then Brahmā proceeded to the higher sphere (*parārdha* — explained by the commentator to mean the *satyaloka*, the most excellent, and the limit of all the worlds). Having gone to that higher sphere, he considered 'how now can I pervade all these worlds?' He then pervaded them with two things — with form and with name. Whatever has a name, that is name. And then that which has no name — that which he knows by its form, that 'such is its form' — that is form. This [universe] is so much as is (i.e., is co-extensive with) form and name; (4) These are the two great magnitudes (*abhve*) of Brahmā. He who knows these two great magnitudes of Brahmā becomes himself a great magnitude; (5) These are the two great manifestations of Brahmā. He who knows these two great manifestations of Brahmā becomes himself a great manifestation. Of these two, one is the greater, viz., form; for whatever is name is also form. He who knows the greater of these two, becomes greater than him than whom he wishes to become greater; (6) The gods were originally mortal, but when they were pervaded by Brahmā they became immortal. By that which he sends forth from his mind (mind is form; for by mind he knows, 'This is form') — by that, I say, he obtains form. And by that which he sends out from his voice (voice is name; for by voice he seizes name) — by that, I say, he obtains name. This universe is so much as is (i.e., is co-extensive with) form and name. All that he obtains. Now that all is undecaying. Hence he obtains undecaying merit, and an undecaying world."

"The deity who is described in the later hymns of the *Ṛgveda*, and in the *Atharvaveda*, under the different titles of Viśvakarman, Hiraṇyagarbha and Prajāpati, appears to correspond with the Brahmā of the more modern

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legendary books. Though this god was originally unconnected with Viṣṇu and Rudra, while at a subsequent period he came to be regarded in systematic mythology as the first person in the triad of which they formed the second and third members, yet the general idea entertained of his character has been less modified in the course of his history than is the case in regard to the other two deities."

"Brahmā was from the beginning considered as the Creator, and he continued to be regarded as fulfilling the same function even after he had sunk into a subordinate position, and had come to be represented by the votaries of Viṣṇu and Mahādeva respectively, as the mere creature and agent of one or other of these two gods. In later times Brahmā has had few special worshippers; only spot where he is periodically adored being at Puṣkara in Rājpūtānā. Two of the acts which the earlier legends ascribe to him, the assumption of the forms of a tortoise and of a boar are in later works transferred to Viṣṇu."

In the fourth volume of Muir's *Original Sanscrit Texts,* from which the above extract has been taken, the reader will find the life, character and attributes of Brahmā fully illustrated. In some of the Texts translated it is maintained that Brahmā, Viṣṇu and Śiva, are three manifestations of the same divinity. "I shall declare to thee that form composed of Hari and Hara (Viṣṇu and Mahādeva) combined, which is without beginning, middle or end, imperishable, undecaying. He who is Viṣṇu is Rudra; he who is Rudra is Pitāmaha (Brahmā); the substance is one, the gods are three, Rudra, Viṣṇu and Pitāmaha."—*OST*, Vol. IV, p. 237. [from the Supplement →] The name of one of the principal *bhūta*s, worshipped by the hill tribes, especially in Nagara Malnāḍ.

Brāhma Marriage (Brahma Marriage) : The first of the eight modes of marriage enumerated by Manu; the procedure is as follows: the parents having voluntarily invited a man versed in the Vedas, and of good character, give their daughter to him, after clothing both of them, and honouring them with ornaments, etc.

Brahma Purāṇa (Brahma-Purana) : This, gives a description of the creation, an account of the *manvantara*s, and the history of the solar and lunar dynasties to the time of Kṛṣṇa. It also sets forth the sanctity of Orissa, with its temples and sacred groves, dedicated to the sun, to Śiva and Jagganāth. Its object seems to be the promotion of the worship of Kṛṣṇa as Jagganāth.

Brahmabali (Brahmabali) : A disciple of Devadarśa and teacher of the *Sāmadeva*.

Brahmabhūta (Brahmabhuta) : To become is identified with the Supreme Spirit: to have the conviction that spirit is one, universal, and the same.

Brahma-bodhya (Brahma bodhya) : A river mentioned in the *Viṣṇu*

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Purāṇa, but not identified.

Brahmacārī (Brahmachari) : A religious student who has been invested with the sacred thread; he is to prosecute the study of the Vedas in the house of his preceptor: and to wait on him constantly; in the morning he is to salute the sun, in the evening fire; and then to address his preceptor with respect. He must stand when his preceptor is standing; move when he is walking, and sit beneath him when he is seated: he must never sit, nor walk, nor stand, when his teacher does the reverse. He is to read the Veda attentively, placed before his preceptor; and to eat the food he has collected as alms, when permitted by his teacher. He is to bathe in water which has first been used for his perceptor's ablutions; and every morning bring fuel and water, and whatever else may be required. — *VP.*

One of the hymns translated by Dr. Muir in his *Original Sanscrit Texts* ascribes "very astonishing powers to the *brahmacārin* or religious student". Dr. Muir says: "Some parts of it are obscure, but the translation I give, though imperfect, will convey some idea of the contents."

"The *brahmacārin* works, quickening both worlds. The gods are joyful in him. He was established the earth and the sky. He satisfies his *ācārya* (religious teacher) by *tapas*; 2. The Fathers, the heavenly hosts, all the gods separately, follow after him, with the 6,333 *gandharvas*. He satisfies all the gods by *tapas*; 3. The *ācārya*, adopting him as a disciple, makes him a *brahmacārin* even in the womb, and supports him in the belly for three nights. When he is born the gods assemble to see him; 4. This piece of fuel is the earth (compare verse 9), the second is the sky, and he satisfies the air with fuel. The *brahmacārin* satisfies the worlds with fuel, with a girdle, with exertion, with *tapas*; 5. Born before Brahmā, the *brahmacārin* arose through *tapas*, closed with heat. From him was produced divine knowledge (brāhmaṇa), highest Brahmā, and all the gods, together with immortality; 6. The *brahmacārin* advances, lighted up by fuel, clothed in a black antelope's skin, consecrated, long-bearded. He moves straightway from the eastern to the northern ocean, compressing the worlds, and again expanding them; 7. The *brahmacārin*, generating divine science, the waters, the world, Prajāpati, Parameṣṭhin, Virāj, having become an embryo in the womb of immortality, having become Indra, crushed the *asuras*; 8. The *ācārya* has constructed both these spheres, broad and deep, the earth and the sky. The *brahmacārin* preserves them by *tapas*. In him the gods are joyful; 9. It was the *brahmacārin* who first produced this broad earth and the sky as an alms. Making them two pieces of fuel (compare verse 4) he worships. In them all creatures are contained; 10. The two receptacles of divine knowledge are secretly deposited, the one on this side, the other beyond the surface of the sky. The *brahmacārin* guards them by *tapas*. Wise, he appropriates that divine knowledge as his exclusive portion. . . .; 16. The *brahmachārin* is the *ācārya*, the *brahmacārin* is Prajāpati; Prajāpati shines (*virājati*); the shining (*virāj*) became Indra, the powerful; 17.

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Through self-restraint and *tapas* a king protects his dominions. Through self-restraint an *ācārya* seeks after *brahmacārin*; 18. By self-restraint a damsel obtains a young man as her husband. By self-restraint an ox and a horse seek to gain fodder; 19. By self-restraint and *tapas* the gods destroyed death. By self-restraint Indra acquired heaven from [or for] the gods; 20. Plants, whatever has been, whatever shall be, day and night, trees, the year, with the seasons, have been produced from the *brahmacārin*; 21. Terrestrial and celestial beings, beasts, both wild and tame, creatures without wings and winged, have been produced from the *brahmacārin*; 22. All creatures which have sprung from Prajāpāti have breath separately in themselves; all of these are preserved by divine knowledge (Brahmā), which is produced in the *brahmacārin* ...; 26. These things the *brahmacārin* formed; on the surface of the water he stood performing *tapas* in the sea."

Brahmadatta (Brahmadatta): A sage, the son of Anuha. In the *Hari-vaṁśa* is a curious legend of the different transmigrations of Brahmadatta and his six companions, who were successively as many brāhmaṇas, then forests, then deer, then water fowl, then swans, and finally, brāhmaṇas again, when with the king they obtained liberation. According to the *Bhāgavat*, Brahmadatta composed a treatise on the Yoga, a *yoga tantra*.

Brahmajña (Brahmajna): Sacred Study, that which communicates to soul the knowledge of good and evil: one of the five great sacrifices or obligations of the *brahmacāri*.

Brahmaketu (Brahmaketu): A prince, the son of Viśvaketu, king of Drāviḍa, who was doomed to die in his sixteenth year, but who, by advice of Aṅgiras, went to Benāres, and lay down in the path of Yama, when on a visit to Śiva. Yama who never deviates from a straight path, and even an equal step, and could therefore neither walk round Brahmaketu nor stride over him, at last, to induce him to rise, promised to allow him to live a century, which accordingly happened. There is an underplot of Brahmaketu's marrying daughter of the king of Kāmpilya, in lieu of the hunch-backed son of the king of Kekaya, which has some resemblance to a story in the Arabian Nights. — WILSON'S *Works*, III, 44.

Brahmaloka (Brahmaloka): The highest heaven, the world of infinite wisdom and truth, the inhabitants of which never again know death.

Brāhmaṇa (Brahman) : The name of the sacerdotal class; though a priestly tribe, all brāhmaṇas are not priests. The true origin of the brāhmaṇas is not distinctly known. The fabulous tradition current amongst them derives them from the head of Brahmā. A brāhmaṇa is in a very different situation from a kṣatriya, a vaiśya or a śūdra. These are born in the condition in which they continue to live. But a brāhmaṇa becomes such only by the ceremony of the cord with which he is invested at an early age. (See UPANAYANA). They are after this rite designated *dvija*, twice-born.

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The seven castes of the brāhmaṇas have for their special origin the seven famous *ṛṣi*s or penitents. These seven *ṛṣi*s are highly celebrated in the annals of the country. They are the holiest and most venerated personages the Hindus acknowledge. Their names are held sacred and invoked by all the people. (See Ṛṣis).

"If the fabulous stories which are told of the origin of certain great families in Europe, shed a lustre upon them by proving their antiquity, how much more reason has the brāhmaṇa to vaunt his noble pedigree? And if the honour of being sprung from an illustrious family sometimes leads its descendants to look down with contempt upon the lower ranks, we cannot wonder at the haughtiness of the brāhmaṇa, and the high disdain which he shows to every caste but his own." *

Every brāhmaṇa professes to know from which of the seven *ṛṣi*s he has descended. There is another and more general division which separates them into four distinct classes, each of which appertains to one of the four Vedas. But in the ordinary intercourse of life little attention is paid to this distinction. There are several sectarian divisions which are practically more operative. These are Vaiṣṇavite, Smārta or Śaiva brāhmaṇas; and in different parts of India other sub-divisions are found.

Brāhmaṇas (Brahmans) : The brāhmaṇas of all tribes, according to Hindu writings and traditions, are originally descended from seven *ṛṣi*s, or sages, held by Hindus universally in profound veneration as semi-deities of great sanctity and wisdom. These, as given by the *Nirṇaya Sindhu*, and also by the *Dharma Sindhu*, are as follows:

1. Bhṛgu
2. Aṅgiras
3. Atri
4. Viśvāmitra
5. Kaśyapa
6. Vasiṣṭha
7. Agastī

Each of these *ṛṣi*s stands at the head of a great division, the various members of which are further sub-divided into sections, termed *gotra*s of classes. The *gotra*s are found more or less in all the Brāhmaṇical tribes.

In their ceremonies the brāhmaṇas follow the rituals or instructions of one or other of the four Vedas. Five of the principal *gotra*s observe the *Sāmaveda*; five others, the *Ṛgveda*; five others, the *Yajurveda*; and five, the *Atharvaveda*. The rest of the brāhmaṇas of all *gotra*s follow the *Yajurveda*.

Great and important distinction subsist between the various tribes of brāhmaṇas. Some are given to learning; some to agriculture; some to politics; some to trade.

* Abbe Dubois.

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But all are classed under two great divisions, named Gaur and Drāviḍa, each of which consists of five tribes. These are mostly separated by geographical boundaries. Speaking somewhat generally, the Gaur tribes are found in northern India, and the Drāviḍa tribes in the Deccan or southern India. The river Nerbudda in central India is commonly regarded as a rough geographical line of demarcation between the Gaurs and Drāviḍas. Yet there is an important distinction between them which ought to be always borne in mind, that the former are of greater antiquity than the latter, the southern brāhmaṇas having in fact originally migrated from the tribes in the north. In addition to the ten well-known principal tribes, there are several supplementary tribes, which, although not usually reckoned amongst them, are doubtless of Brāhmaṇical origin.

DIVISIONS OF BRĀHMAṆAS

The Gaur, or northern division, consisting of fire tribes:

I. Kānyakubja or Kanoujiyā
II. Sārasvat
III. Gaur
IV. Maithila
V. Utkala

The Drāviḍa, or southern division, consisting of five tribes:

I. Mahārāṣṭra
II. Tailaṅga
III. Drāviḍa
IV. Karnāṭa
V. Gurjar

Besides these there are twenty-five supplementary tribes.

The Kānyakubja brāhmaṇas belong to the old kingdom of Kanauj, and are found dispersed over a large portion of the North-Western Provinces, as far as Benāres, where they are very numerous, especially that branch of them known as Sarvariā or Sārjupāri, which is scattered over the country from the northern bank of the Sarjū, on the confines of Oudh, its original home, to Benāres, and beyond. The Sārasvat brāhmaṇas are in the north-west of India; the Gaurs are found in the vicinity of Delhi, and in Bengal; the Maithilas inhabit the northern part of Behar; and the Utkalas have their home in Orissa. The five Drāviḍa tribes may be separated, like the five Gaurs, by geographical boundaries. The Mahārāṣtras belong to the Mahratta country; the Tailaṅgas, to Telingānā; the Drāviḍas, to the Tamil-speaking districts; the Karnāṭas, to the Karnāṭic; and the Gurjars, to Gujarat. Of the subordinate or supplementary tribes, the Māthuras are found in the city of Mathurā and its neighbourhood; the Śākadvīpīs, in the old Magadh country; the Mālwā brāhmaṇas, in Mālwā; the Kurmācalīs, in Kumaon; the Naipālis, in Nepal; the Kāśmīrīs, in Kaśmīr; the Sapta-Śati brāhmaṇas, in

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Bengal; the Shenevi brāhmaṇas, in the Mahratta country; the Palashe brāhmaṇas in southern India. The remainder are found in various places, chiefly in northern India, and are of little weight or importance.

It is important to observe, as a distinguishing caste characteristic of all these tribes, that, although some of them may partake of cooked food together, yet they do not intermarry. The five Gaur tribes are entirely distinct from one anther, both in regard to marriage and eating food, and are likewise, in these respects, distinct from the five tribes of southern brāhmaṇas. Yet the five Drāviḍas are not quite so exclusive in their relations to one another. None of them intermarry; nevertheless, four out of the five can eat together. These are the Mahārāṣṭra, the Tailaṅga, the Drāviḍa, and the Karnāṭa. None of them, however, eats with the Gurjar tribe, owing to certain peculiarities in this tribe not found in the rest. The supplementary tribes keep themselves aloof from one another and from all other tribes.— SHERRING, *TCI*.

Brāhmaṇas (Brahmanas) : The portions of the Vedas which comprise precepts inculcating religious duties, maxims which explain these precepts, and arguments which relate to theology. "The *Brāhmaṇa*s represent no doubt a most interesting phrase in the history of the Indian mind, but judged by themselves, as literary productions, they are most disappointing. No one would have supposed that at so early a period, and in so primitive a state of society, there could have risen up a literature which for pedantry and downright absurdity can hardly be matched anywhere. There is no lack of striking thoughts, of bold expressions, of sound reasoning and curious traditions in these collections. But these are only like the fragments of a *torso*, like precious gems set in brass and lead. The general character of these works is marked by shallow and insipid grandiloquence, by priestly conceit and antiquarian pedantry. It is most important to the historian that he should know how soon the fresh and healthy growth of a nation can be blighted by priestcraft and superstition. It is most important that we should know that nations are liable to those epidemics in their youth as well as in their dotage. These works deserve to be studied as the physician studies the twaddle of idiots, and the raving of madmen. They will disclose to a thoughtful eye the ruins of faded grandeur, the memories of noble aspirations. But let us only try to translate these works into our own language, and we shall feel astonished that human language and human thought should ever have been used for such purposes."*

Brahmāṇḍa Purāṇa (Brahmanda Purana) : That which has declared in twelve thousand two hundred verses, the magnificence of the egg of Brahmā, and in which an account of the future *kalpa*s is contained, is called the *Brahmāṇḍa Purāṇa*, and was revealed by Brahmā. — *VP*.

Brahmarṣis (Brahmarshis) : Descendants of the five patriarchs who were

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the founders of races or *gotra*s of brāhmaṇas, or Kaśyapa, Vasiṣṭha, Aṅgiras, Atri and Bhṛgu. The *brahmarṣi*s dwell in the sphere of Brahmā.

Brahmas or Brahmarṣis (Brahmas or Brahmarishis) : According to the *VP* the names of the nine brāhmaṇas, or *brahmarṣi*s, are Bhṛgu, Pulastya, Pulaha, Kratu, Aṅgiras, Maricī, Dakṣa, Atri and Vasiṣṭha. They are also called Prajāpatis and Brahmaputras. Considerable variety prevails in the lists of them in the different books: but the variations are of the nature of additions madeto an apparently original enumeration of but seven, whose names generally recur. In the *VP* they are termed the mind-engenderd progeny of Brahmā: born from his continued meditations. In the south of India they are usually termed the Seven Penitents. Two it is said were not originally brāhmaṇas, but they practised so long and severe a penance that they obtained the remarkable favour of being raised to that rank by the ceremony of the cord. From penitent Rājās they became penitent brāhmaṇas: their rise was from a still lower rank according to the philosophical poet Vernana. These *ṛṣi*s existed prior to the Vedas, in which they are often mentioned. The Abbe Dubois thinks they were the seven sons of Japhet.

Brahma-sāvarṇī (Brahma-savarni) : The Manu of the tenth *manvantara*.

Brahmavaivartta Purāṇa (Brahmavaivartta-Puraṇa) : "That Purāṇa which is related by Sāvarne to Nārada, and contains the account of the greatness of Kṛṣṇa, with the occurrences of the *rathantantara kalpa*, where also the story of Brahma-Varāha is repeatedly told, is called the Brahmavaivartta and contains eighteen thousand stanzas." — *VP*.

Brāhmī (Brahmi) : One of the eight Śaktis, or hideous goddesses, who attend upon Śiva as Bhairava, the terrific and destructive deity, who is propitiated by offerings of wine and flesh.

Brammedhya (Brammedhya) : The name of a river in the *Viṣṇu Purāṇa* not yet identified.

Bṛhaspati (Bhrihaspati) : See VṚHASPATI. This is not only the name of the *purohita* of the gods, but is also used in the ancient Sanskrit hymns as the name of the One Eternal.

Brinjaries (Brinjaries) : A tribe of vagrants who correspond in many of their habits with the Gipsies of Europe. They do not live entirely by feats of dexterity, sleight-of-hand, fortune-telling, and the like, but are dealers in grain, which they convey on the backs of the cattle in districts where, for want of roads, carts cannot be employed. Sir Arthur Wellesley in his Dispatches refers to their value as carriers of grain; but they were also addicted to plundering villages or travellers whenever an opportunity occurred.

Buddha (Buddha) : "Buddha, or more correctly, the Buddha, — for Buddha is an appellative meaning Enlightened, — was born at Kapilavastu, the capital of a kingdom of the same name, situated at the foot of the mountains of Nepal, north of the present Oude. His father, the king of Kapilavastu, was

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of the family of the Śākyas, and belonged to the clan of the Gautamas. His mother was Māyādevī, daughter of king Suprabuddha, and need we say that she was as beautiful as he was powerful and just? Buddha was therefore by birth of the kṣatriya, or warrior caste, and he took the name of Śākya from his family, and that of Gautama from his clan, claiming a kind of spiritual relationship with the honoured race of Gautama. The name of Buddha, or the Buddha, dates from a later period of his life, and so probably does the name Siddhārtha (he whose objects have been accomplished), though we are told that it was given him in his childhood. His mother died seven days after his birth, and the father confided the child to the care of his deceased wife's sister, who however, had been his wife even before the mother's death. The child grew up a most beautiful and most accomplished boy, who soon knew more than his masters could teach him. He refused to take part in the games of his playmates, and never felt so happy as when he could sit alone, lost in meditation in the deep shadows of the forest. It was there that his father found him when he had thought him lost, and in order to prevent the young prince from becoming a dreamer, the king determined to marry him at once. When the subject was mentioned by the aged ministers to the future heir to the throne, he demanded seven days for reflection, and convinced at last that not even marriage could disturb the calm of his mind, he allowed the ministers to look out for a princess. The princess selected was the beautiful Gopā, the daughter of Daṇḍapāṇi. Though her father objected at first to her marrying a young prince who was represented to him as deficient in manliness and intellect, he gladly gave his consent when he saw the royal suitor distancing all his rivals both in feats of arms and power of mind. Their marriage proved one of the happiest, but the prince remained as he had been before, absorbed in meditation on the problems of life and death. 'Nothing is stable on earth', he used to say, 'nothing is real. Life is like the spark produced by the friction of wood. It is lighted and is extinguished — we know not whence it came or whither it goes. It is like the sound of a lyre, and the wise man asks in vain from whence it came and whither it goes. There must be some supreme intelligence where we could find rest. If I attained it, I could bring light to man; if I were free myself, I could deliver the world.' The king, who perceived the melancholy mood of the young prince, tried everything to divert him from his speculations: but all was in vain. Three of the most ordinary events that could happen to any man, proved of the utmost importance in the career of Buddha. We quote the description of these occurrences from M. Barthélemy Saint Hilaire:

'One day when the prince with a large retinue was driving through the eastern gate of the city on the way to one of his parks, he met on the road an old man, broken and decrepit. One could see the veins and muscles over the whole of his body, his teeth chattered, he was covered with wrinkles, bald, and hardly able to utter hollow and unmelodious sounds. He was bent on his stick, and all his limbs and joints trembled. "Who is that man?" said

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the prince to the coachman. "He is small and weak, his flesh and his blood are dried up, his muscles stick to his skin, his head is white, his teeth chatter, his body is wasted away; leaning on his stick he is hardly able to walk, stumbling at every step. Is there something peculiar in his family, or is this the common lot of all created beings?"

' "Sir", replied the coachman, "that man is sinking under old age, his senses have become obtuse, suffering has destroyed his strength, and he is despised by his relations. He is without support and useless, and people have abandoned him, like a dead tree in a forest. But this is not peculiar to his family. In every creature, youth is defeated by old age. Your father, your mother, all your relations, all your friends, will come to the same state; that is the appointed end of all creatures." '

' "Alas !" replied the prince, "are creatures so ignorant, so weak and foolish, as to be proud of the youth by which they are intoxicated, not seeing the old age which awaits them ! As for me, I go away. Coachman, turn my chariot quickly. What have I, the future prey of old age, — what have I to do with pleasure?" ' And the youth prince returned to the city without going to his park.

Another time the prince was driving through the southern gate to his pleasure garden, when he perceived on the road a man suffering from illness, parched with fever, his body wasted, covered with mud, without a friend, without a home, hardly able to breathe, and frightened at the sight of himself and the approach of death. Having questioned his coachman, and received from him the answer which he expected, the young prince said, "Alas! health is but the sport of a dream, and the fear of suffering must take the frightful form. Where is the wise man who, after having seen what he is, could any longer think of joy and pleasure?" The prince turned his chariot and returned to the city.

'A third time he was driving to his pleasure garden through the western gate, when he saw a dead body on the road, lying on a bier, and covered with a cloth. The friends stood about crying, sobbing, tearing their hair, covering their heads with dust, striking their breasts, and uttering wild cries. The prince, again, calling his coachman, to witness this painful scene, exclaimed, "Oh! woe to youth, which must be destroyed by old age! Woe, to health, which must be destroyed by so many diseases! Woe to this life, where a man remains so short a time! If there were no old age, no disease, no death; if these could be made captive for ever!" Then betraying for the first time his intentions, the young prince said, "Let us turn back, I must think how to accomplish deliverence." '

'A last meeting put an end to his hesitation. He was driving through the northern gate on the way to his pleasure gardens, when he saw a mendicant who appeared outwardly calm, subdued, looking downwards, wearing with an air of dignity his religious vestment, and carrying an alms-bowl.'

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'"Who is this man?"' asked the prince.

'"Sir", replied the coachman, "this man is one of those who are called *bhikṣu*s, or mendicants. He has renounced all pleasures, all desires, and leads a life of austerity. He tries to conquer himself. He has become a devotee. Without passion, without envy, he walks about asking for alms."'

'"This is good and well said", replied the prince. "The life of a devotee has always been praised by the wise. It will be my refuge and the refuge of other creatures; it will lead us to a real life, to happiness and immortality."

With these words the young prince turned his chariot and returned to the city.'

After having declared to his father and his wife his intention of retiring from the world, Buddha left his palace one night when all the guards that were to have watched him were asleep. After travelling the whole night he gave his horse and his ornaments to his groom, and sent him back to Kapilavastu. 'A monument,' remarks the author of the *Lalita-Vistara* (p. 270), 'is still to be seen on the spot where the coachman turned back.' Hiuen-Tsang (II, 330) saw the same monument at the edge of a large forest, on his road to Kuśingara, a city now in ruins and situated about fifty miles E. S. E. from Gorakhpura.

Buddha first went to Vaiśālī and became the pupil of a famous brāhmaṇa, who had gathered round him 300 disciples. Having learnt all that the brāhmaṇa could teach him, Buddha went away disappointed. He had not found the road to salvation. He then tried another brāhmaṇa at Rājagṛha, the capital of Magadha or Bihar, who had 700 disciples, and there too he looked in vain for the means of deliverance. He left him, followed by five of his fellow-students, and for six years retired into solitude, near a village named Uruvilla, subjecting himself to the most severe penances, previous to his appearing in the world as a teacher. At the end of this period, however, he arrived at the conviction that asceticism, far from giving peace of mind and preparing the way to salvation, was a snare and a stumbling-block in the way of truth. He gave up his exercises, and was at once deserted as an apostate by his five disciples. Left to himself he now began to elaborate his own system. He had learnt that neither the doctrines nor the austerities of the brāhmaṇas were of any avail for accomplishing the deliverance of man, and freeing him from the fear of old age, disease and death. After long meditations and ecstatic visions, he at last imagined that he had arrived at that true knowledge which discloses the cause, and thereby destroys the fear of all the changes inherent in life. It was from the moment when he arrived at this knowledge, that he claimed the name of Buddha, the enlightened. At that moment we may truly say that the fate of millions of millions of human beings trembled in the balance. Buddha hesitated for a time whether he should keep his knowledge to himself, or communicate it to the world. Compassion for the sufferings of man prevailed, and the young prince became the founder of a religion which, after more than 2,000 years,

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is still professed by 455,000,000 of human beings.

The further history of the new teacher is very simple. He proceeded to Benāres, which at all times was the principal seat of learning in India, and the first converts he made were the five fellow-students who had left him when he threw off the yoke of the Brāhmaṇical observances. Many others followed; but as the *Lalita-Vistara* breaks off at Buddha's arrival at Benāres, we have no further consecutive account of the rapid progress of his doctrine. From what we can gather from scattered notices in the Buddhist canon, he was invited by the king of Magadha, Bimbisāra, to his capital, Rājagṛha. Many of his lectures are represented as having been delivered at the monastery of Kalantaka, with which the king or some rich merchant had presented him; others on the Vulture Peak, one of the five hills that surrounded the ancient capital.

Three of his most famous disciples, Sāriputra, Kātyāyana, and Maudgalyāyana, joined him during his stay in Magadha, where he enjoyed for many years the friendship of the king. That king was afterwards assassinated by his son, Ajātaśatru, and then we hear of Buddha as settled for a time at Śrāvastī, north of the Ganges, where Anāthapiṇḍada, a rich merchant, had offered him and his disciples a magnificent building for their residence. Most of Buddha's lectures or sermons were delivered at Śrāvastī, the capital of Kośala; and the king of Kośala himself, Prasenajit, became a convert to his doctrine. After an absence of twelve years we are told that Buddha visited his father at Kapilavastu, on which occasion he performed several miracles, and converted all the Śākyas to his faith. His own wife became one of his followers, and, with his aunt, offers the first instance of female Buddhist devotees in India. We have fuller particulars again of the last days of Buddha's life. He had attained the good age of three-score and ten, and had been on visit to Rājagṛha, where the king, Ajātaśatru, the former enemy of Buddha, and the assassin of his own father, had joined the congregation, after making a public confession of his crimes. On his return he was followed by a large number of disciples, and when on the point of crossing the Ganges, he stood on a square stone, and turning his eyes back towards Rājagṛha, he said, full of emotion, 'This is the last time that I see that city.' He likewise visited Vaiśālī, and after taking leave of it, he had nearly reached the city of Kuśinagara, when his vital strength began to fail. He halted in a forest, and when sitting under a *śāla* tree, he gave up the ghost, or, as a Buddhist would say, entered into *nirvāṇa*.

This is the simple story of Buddha's life. It reads much better in the eloquent pages of M. Barthélemy Saint Hilaire, than in the turgid language of the Buddhists. If a critical historian, with the materials we possess, entered at all on the process of separating truth from falsehood, he would probably cut off much of what our biographer has left. Professor Wilson, in his *Essay on Buddha and Buddhism*, considers it doubtful whether any such person as Buddha ever actually existed. He dwells on the fact that

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there are at least twenty different dates assigned to his birth, varying from 2420 to 453 BC. He points out that the clan of the Śākyas is never mentioned by early Hindu writers, and he lays much stress on the fact that most of the proper names of the persons connected with Buddha suggest an allegorical signification. The name of his father means, he whose food is pure; that of his mother signifies illusion; his own secular appellation, Siddhārtha, he by whom the end is accomplished. Buddha itself means, the Enlightened, or, as Professor Wilson translates it less accurately, he by whom all is known. The same distinguished scholar goes even further, and maintaining that Kapilavastu, the birth-place of Buddha, has no place in the geography of the Hindus, suggests that it may be rendered, the substance of Kapila; intimating, in fact, the Sāṁkhya philosophy, the doctrine of Kapila Muni, upon which the fundamental elements of Buddhism, the eternity of matter, the principles of things, and the final extinction, are supposed to be planned. 'It seems not impossible', he continues, 'that Śākya Muni is an unreal being, and that all that is related of him is as much a fiction, as is that of his preceding migrations, and the miracles that attended his birth, his life, and his departure.' This is going far beyond Niebuhr, far even beyond Strauss. If an allegorical name had been invented for the father of Buddha, one more appropriate than 'clean-food' might surely have been found. His mother is not the only queen known by the name of Māyā, Māyādevī, Māyāvatī. Why, if these names were invented, should his wife have been allowed to keep the prosaic name of Gopā (cowherdess), and his father-in-law, that of Daṇḍāpāṇi, 'stick-hand?' As to his own name, Siddhārtha, the Tibetans maintain that it was given him by his parent, whose wish (*artha*) had been fulfilled (*siddha*), as we hear of Désirés and Dieu-donnés in French. One of the ministers of Daśaratha had the same name. It is possible also that Buddha himself assumed it in after-life, as was the case with many of the Roman surnames. As to the name of Buddha, no one ever maintained that it was more than a title, the Englightened, changed from an appellative into a proper name, just like the name of Christos, the Anointed; or Mohammed, the Expected. Kapilavastu would be a most extraordinary compound to express 'the substances of the Sāṁkhya philosophy'. But all doubt on the subject is removed by the fact that both Fabian in the fifth, and Hiuen-Tsang in the seventh centuries, visited the real ruins of that city.

Making every possible allowance for the accumulation of fiction which is sure to gather round the life of the founder of every great religion, we may be satisfied that Buddhism, which changed the aspect not only of India, but of nearly the whole of Asia, had a real founder; that he was not a brāhmaṇa by birth, but belonged to the second or royal caste; that being of a meditative turn of mind, and deeply impressed with the frailty of all created things, he became a recluse, and sought for light and comfort in the different systems of brāhmaṇa philosophy and theology. Dissatisfied with the artificial

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systems of their priests and philosophers, convinced of the uselessness, nay of pernicious influence, of their ceremonial practices and bodily penances, shocked, too, by their worldliness and pharisaical conceit, which made the priesthood the exclusive property of one caste and rendered every sincere approach of man to his Creator impossible without their intervention, Buddha must have produced at once a powerful impression on the people at large, when breaking through all established rules of caste, he assumed the privileges of a brāhmaṇa, and throwing away the splendour of his royal position, travelled about as a beggar, not shrinking from the defiling contact of sinners and publicans. Though when we now speak of Buddhism, we think chiefly of its doctrines, the reform of Buddha had originally much more of a social than of a religious character. Buddha swept away the web with which the brāhmaṇas had encircled the whole of India. Beginning as the destroyer of an old, he became the founder of a new religion." *

According to Buddhist belief when a man dies he is immediately born again, or appears in a new shape, according to his merit or demerit, he may be born in the form of a woman, or a slave, a quadruped, a bird, a fish, an insect, a plant, or even a piece of inorganic matter. He may be born in a state of punishment in one of the many Buddhist hells; or in the condition of a happy spirit or even divinity in the heaven; but whatever the position be, and however long he may live in it, the life will have an end, and the individual must be born again, and may again be either happy or miserable — "either a god, or it may be the vilest inanimate object. The Buddha himself, before his last birth as Śākyamuni, had gone through every conceivable form of existence, on the earth, in the air, and in the water, in hell and in heaven, and had filled every condition in human life. When he attained the perfect knowledge of the Buddha, he was able to recall all these existences; and a great part of the Buddhist legendary literature is taken up in narrating his exploits, when he lived as an elephant, and a bird, as a stag, and so forth." — GOLDSTÜCKER.

The Buddhist does not regard these various transmigrations, whether punishments or rewards, as caused by the Creator or Ruler of the Universe. "They do not conceive any god or gods as being pleased or displeased by the actions, and as assigning the actors their future condition by way of punishment or reward." The very idea of a god as creating or in any way ruling the world, is utterly absent in the Buddhist system. God is not so much as denied; he is simply not known." The power that controls the world is expressed by the word *karma*, literally action, including both merit and demerit. "The future condition of the Buddhist, then, is not assigned him by the Ruler of the Universe; the *karma* of his actions determines it by a sort of virtue inherent in the nature of things — by the blind and unconscious concatenation of cause and effect."

* Max Müller, *Chips from a German Workshop*, Vol. I, p. 210.

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Buddhism inculcates morality. The most essential virtues are truthfulness, benevolence, kindness, purity, patience, courage, and contemplation. All offensive and gross language is forbidden; nothing is ever to be said to stir up ill-will, or excite enmity, or that would cause quarrels; it is a duty on all occasions to act as a peace-maker. "Humility holds a no less prominent place among Buddhist graces than it does among the Christians." — GOLDSTÜCKER, *Chamber's Ency.*

Buddhi (Buddhi) : Understanding, synonyme of *mahat*; also the name of a daughter of Dakṣa who became the wife of Dharma.

Budha (Budha) : (Mercury). The son of Soma, the moon. *Budha* married Ilā, whose sex had been changed by Śiva. Thence the lunar, as distinguished from the solar, line of Kings; and to that point is to be referred many important opinions and results, very widely disseminated. See ILĀ.

There exists a doubt whether the names of planetary bodies were given to early men, or whether the planets were named after distinguished men of the earliest age. The Purāṇas give a brief legend, which has been deemed astronomical, but of a doubtful school; such as reduced Abraham to a constellation. This legend is that Candra (the moon) was placed in the house of Vṛhaspati (Jupiter) as his pupil, and that Tārā (the lunar path of 27 asterisms) fell in love with Candra, and seduced him while Vṛhaspati was away at a sacrifice made by Indra (the firmanent); the result was the birth of Budha (Mercury). If there *be* any astronomical meaning, it would imply that the old Chaldeans thought that the moon in some part of its orbit attracted a satellite of Jupiter, detached it from that planet, and was the occasion of its finding an orbit around the sun, as a primary planet. However, this interpretation has great improbabilities.

The poets, and especially Telugu poets, have paraphrased the legend in their own way; and very freely too. If the parties were men on earth we get at one of the earliest known wars. For, the claim to the parentage and right of Budha by Vṛhaspati and Candra, led to a fierce war, dividing gods and men into two parties.

In a variety of works published, writers, though oriental scholars, confound Budha and Buddha. This appears so late down as Major Cunningham's book on the Bhilsa Topes; published in 1855. But the persons are distinct, the sense of the words different, the spelling different, the pronunciation still more so.—TAYLOR.

Bura Pennou (Bura Pennou) : The deity worshipped by the Khoṇḍs; he is called the god of light and source of good; while his consort Tari-Pennou is the source of evil in the world.

Byroba (Byroba) : A demi-god of the herdsmen; worshipped wherever a few of the pastoral tribes are settled.

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Cāī (Cháí) : A class of jugglers, thimble-riggers, and adventurers, who attend fairs and other festivals like men of the same profession in England. They are notorious for all kinds of artifices for making money. They are very numerous in Oudh and the districts to the east. — SHERRING

Caidyas (Chaidyas) : A race of kings, descendants of Cedi, amongst whom were Damaghoṣa and Śiśupāla.

Caitra (Chaitra) : The name of he third lunar month (Feb.-March).

Caitraratah (Chaitraratah) : A large forest, in the east of Ilāvṛta.

Caityaka (Chaityaka) : The modern Mount Sonār; the fifth and largest of the five mountains of Rājgīr; forming a portion of a rocky mountain chain stretching nearly thirty miles from the neighbourhood of Gayā, north-west as far as Giryak in Bihar. Their sides are rugged and precipitous, and are mostly covered with an impenetrable jungle, broken only by irregular pathways overgrown with brushwood, which are yearly trodden by hundreds of Jaina pilgrims from Murśidābād, Benāres and even Bombay, who throng to Rājgīr during the cold and dry seasons to do homage to the sacred *caraṇas* or 'foot-prints' of their saints, enshrined in the temples which crown the mountain tops. — *IA.*

Cakora (Chakora) : One of the thirty Āndhrabhṛtya kings; he only reigned six months.

Cakora (Chakora) : The name of a mountain in the eastern Ghāṭs

Cakra (Chakra) : **1.** The discus of Viṣṇu; a sharp-edged quoit; Arjuna performed wonderful feats with his *cakra*. It was with this weapon that Kṛṣṇa slew Śiśupāla. It is always seen in one of the four hands of Viṣṇu. The *cakra* has also been converted into the prayer wheel of the Buddhists; **2.** The name of the chanters of the *Sāmaveda*.

Cakras (Chakras) : A race of people who about the commencement of our era, extended along the West of India, from the Hindu Kush to the mouths of the Indus.

Cakravāka (Chakravaka) : The ruddy goose (Anas Casarca), commonly called the Brahmāny duck or goose. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night. "The Cakravākī", in the poetry of the Hindus, is their turtle-dove for constancy and connubial affection; with the singular circumstance of the pair being doomed for ever to nocturnal separation, for having offended one of the Hindu *munis*, or sages. If we believe popular tradition and assertions, the cause is so far confirmed by the effect observable in the conduct of these birds to the present day, who are said to occupy the opposite banks of a

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water or stream regularly every evening, and exclaim the live-long night to each other, thus:

"Say shall I come my love to thee?
Ah no, indeed, that cannot be, —
But may I wing my love to you?
Nay, chuck, alas ! this will not do." — WILSON

Cakravāka (Chakravaka) : A Brahmāṇī goose: the name of a wise counsellor in the *Pañca Tantra*; Hiraṇyagarbha, the king of the water-fowl, was anxious to make war, when his minister Cakravāka, made many speeches to prevent it, suggesting that victory was ever doubtful, &c.

Cakravarttī (Chakravartti) : One on whom the *cakra*, the discus of Viṣṇu, abides; such a figure being delineated by the lines of the hand. The grammatical etymology is "he who abides in or rules over, an extensive country called a *cakra*". Cakravarttī is therefore a universal emperor. On the death of such an emperor it was the custom to collect and deposit the ashes of the body, after burning, in a pyramidal monument. — WILSON.

Cakṣu (Chakshu) : One of the four great rivers, made by the division of the Ganges, and which is said in the *VP* to flow into the sea after traversing all the western mountains, and passing through the country of Ketumāla.

Cakṣu (Chakshu) : A prince, the son of Purujānu, one of the descendants of Dvimīdha.

Cakṣupa (Chakshupa) : A prince renowned for his valour, the son of Khanitra, one of the descendants of Nediṣṭha.

Cākṣuṣa (Chakshusha) : The Manu of the sixth *manvantara*, son of Ripu by Vṛhati. The *Mārkaṇḍeya* has a legend of his birth as a son of kṣatriya; of his being exchanged at his birth for the son of Viśrānta Rāja, and being brought up by the prince as his own; of his revealing the business when a man, and propitiating Brahmā by his devotions, in consequence of which he became a Manu. In his former birth he was born from the eye of Brahmā; whence his name from *cakṣuṣaḥ* 'the eye'.

Cākṣuṣas (Chakshushas) : The first of the five classes of gods in the fourteenth *manvantara*.

Camār (Chamar) : The caste of workers in leather; one of the most numerous of the inferior castes. Many of its members are menial servants. From their appearance, &c., it is considered that they are descended from aboriginal tribes. Yet that there has been a great intermingling of races in India is indisputable. This is manifest from the countenance alone of many members of the lower castes, and is often strikingly exemplified amongst the Camārs.

The word *camār* from *cām* leather, and the members of the caste are tanners, leather sellers, dyers, shoe-makers, curriers, and harness-makers.

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In regard to the origin of the *camār* caste we are not left to mere assumption. Manu states it authoritatively. The Karāvera, or worker in leather, he says is descended from a Niṣāda father and Vaideha mother, and the Niṣāda, on the same authority, is the offspring of a brāhmaṇa husband and śūdra wife; and the Vaideha of a vaiśya husband and brāhmaṇa wife. If the workers in leather of the present day are lineal descendants of the workers in leather in Manu's time, the *camār*s may fairly consider themselves of no mean degree, as they may hold up their heads boldly in the presence of the suprior castes. — SHERRING.

Campā (Champa) : The son of Pṛtulakṣa, a descendant of Anu, who founded the city of Campāpurī, a city of which traces still remain in the vicinity of Bhāghalpur. Campā is everywhere recognised as the capital of Aṅga.

Campā (Champa) : A town on the Ganges on which is a *vihāra*, or Buddhist convent. It is described in the *Daśakumāra* as notoriously abounding in rogues.

Cāmuṇḍa (Chamunda) : A name of the consort of Śiva. Her temple is represented as a dreadful place; whither victims are conveyed to be offered in sacrifice to the cruel goddess. In the drama of Mālatī and Mādhava, the heroine Mālatī is kidnapped by the priest of Cāmuṇḍā and carried to the dreaded temple, but is rescued by her lover jus as the fatal stroke is about to descend on her. [From the Supplement →] Was an emanation of the goddess Durgā or Umā, springing from her forehead to encounter the demons Caṇḍa and Muṇḍa.

Canakko or Cāṇakya (Chanakko or Chanakya) : A brāhmaṇa of the city of Takṣaśilā who lived about 330 BC. He is said to have achieved the knowledge of the three Vedas; could rehearse to *mantra*; was skilful in stratagems, and dexterous in intrigue as well as policy. After his father's death he became celebrated as the filial protector of his mother. A long legend is told of the way in which he brought up Candragupta and ultimately placed him on the throne about 315 BC. When Candragupta was a wandering adventurer, the ambitious intriguing brāhmaṇa became his ardent friend, and promised to open for him a pathway to the throne. Nine brothers, called the nine Nandas, then reigned at Magadha. "Candragupta was looked upon as their half-brother by a śūdra mother. He is called a Takṣaka, or descendant of the great snake Śeṣanāga. Feeling unsafe amongst his relatives in Bihar he had wandered forth to seek his fortune elsewhere." It was then he met with Cāṇakya, who in pursuance of his intention to place Candragupta on the throne "contrived to give dire offence to the nine Nandas". He entered their dining-room unannounced, and with the cool assumption of a powerful brāhmaṇa, took possession of the place of honour. The kings, having "their understandings bewildered by fate", regarded him as a mere wild scholar; and not heeding the remonstrances of their wise minister, they dragged him from his seat with scorn.

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"Then Cāṇakya, blind with indignation, stood up in the centre of the hall, loosened the knot of hair on the top of his head, and thus vowed the destruction of the Nanda race.

'Until I have exterminated these haughty and ignorant Nandas, who have not known my worth, I will not again tie up these hairs.' Having thus declared war he sought out the discontented Candragupta.

In the meantime, *rākṣasa*, who was the prime minister of the Nandas, did all for his princes that could be done either by valour or sagacity. But all in vain, the Nandas 'perished like moths in the flame of Cāṇakya's revenge'."

The drama entitled *Mudrārākṣasa*, attributed to Viśākhsadatta, is founded on this story of Cāṇakya. *Hindu Theatre*, MRS. MANNING; *A&MI*, Vol. II, p. 221.

Caṇḍa (Chanda) : A demon servant of the demon chief Śumbha, who was killed by the goddess Umā, who ultimately slew his master also. The *Kālīpūjā* festival is in commemoration of the victory of Umā over Cāṇḍa and Muṇḍa.

Cāṇḍāla (Chandala) : An outcaste or Pariah; one of the lowest of the mixed tribes descended from a śūdra mother and a brāhmaṇa father.

Candana (Chandana) : A river in Bhāgalpur.

Candana Dāsa (Chandana Dasa) : A banker and intimate friend of *rākṣasa* in the drama of the "Signet of the Minister". He was condemned and dressed for execution, bearing the stake upon his shoulder, followed by his wife and child; when he was rescued, pardoned and made provost of the merchants.

Candanodakadundhubi (Chandanodakadundhubi) : A Yādava chief called also Bhava, a friend of the *gandharva* Tumburu.

Caṇḍī (Chandi) : One of the principal female *bhūta*s, worshipped by the hill tribes of Nagara Malnāḍ.

Caṇḍī or **Caṇḍikā** (Chandi or Chandika) : A form of Pārvatī. Human sacrifices are believed to have been formerly made to this goddess. Blood drawn from the offerer's own body is looked upon as a proper oblation to the goddess Caṇḍikā. "By human flesh Caṇḍikā is pleased one thousand years. An oblation of blood, which has been rendered pure by holy texts, is equal to ambrosia; the head and flesh also afford much delight to the goddess Caṇḍikā." — *Asiatic Researches*, Vol. V, Art. XXIII.

Cando (Chando) : The name of the bull that protected Candragupta in infancy.

Candra (Chandra) : The moon; who is fabled to have been married to the twenty-seven daughters of the patriach Dakṣa, who are in fact personifications of the lunar asterisms. His favourite amongst them was

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Rohiṇī, to whome he so wholly devoted himself as to neglect the rest. They complained to their father, and Dakṣa repeatedly interposed, till, finding his remonstrances vain, he denounced a curse upon his son-in-law, in consequence of which he remained childless and became affected by consumption. The wives of Candra having interceded on his behalf with their father, Dakṣa modified an imprecation which he could not recall, and pronounced that the decay should be periodical only, not permanent, and that it should alternate with periods of recovery. Hence the successive wane and increase of the moon. (*Padma Purāṇa,* Svarga Khaṇḍa, Sec. II.) Rohiṇi in astronomy is the fourth lunar mansion, containing five stars, the principal of which is Aldebaran.

Candrabhāgā (Chandrabhaga) : The name of a river, that takes its rise in the Himālayas and which Professor Wilson identifies as the Cināb.

Candragiri (Changragiri) : A prince descended from Kuśa, the son of Rāma.

Candragupta (Chandragupta) : King of Magadha, a most important name, as it has been proved by Professor Wilson and others that he is the Sandracotus of the Greeks, who visited the camp of Alexander the Great, and we are thus able to determine the chronology satisfactorily. "The relative positions of Candragupta, Vidmisāra, of Bimbisāra, and Ajātaśatru, serve to confirm the identification. Śākya was contemporary with both the latter, dying in the eighth year of Ajātaśatru's reign. The *Mahāvaṁśa* says he reigned twenty-four years afterwards; but the *Vāyu* makes his whole reign but twenty-five years, which would place the close of it 526 BC. The rest of the Śaiśunāga dynasty, according to the *Vāyu* and *Matsya*, reigned 143 or 140 years; bringing their close to 383 BC. Another century being deduced for the duration of the Nandas, would place the accession of Candragupta 283 BC. Candragupta was the contemporary of Seleucus Nicator, who began his reign 310 BC, and concluded a treaty with him 305 BC. Although therefore his date may not be made out quite correctly from the Paurāṇic premises, yet the error cannot be more than twenty or thirty years. The result is much nearer the truth than that furnished by the Buddhist authorities. According to the *Mahāvaṁśa* a hundred years had elapsed from the death of Buddha to the tenth year of the reign of Kālāsoko (p. 15.). He reigned other ten years, and his sons forty-four, making a total of 154 years between the death of Śākya and the accession of Candragupta, which is consequently placed 389 BC, or above seventy years too early. According to the Buddhist authorities, Can-ta-kutta or Candragupta, commenced his reign 396 BC. Burmese Table; Prinsep's *Useful Tables*. Mr. Turnour, in his Introduction, giving to Kālāsoko eighteen years subsequent to the century after Buddha, places Candragupta's accession 381 BC, which, he observes, is sixty years too soon; dating, however, the accession of Candragupta from 323 BC or immediately upon Alexander's death, a period too early by eight or ten years at least. The

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discrepancy of dates, Mr. Turnour is disposed to think, proceeds from some intentional perversion of the Buddhistical chronology." — *VP.*

Candrahāsa (Chandrahasa) : In the farthest extremity of the Dekhan there lived a Rājā who was doomed to the severest adversity. He had a son born at a propitious period, but was himself soon after slain in battle, and his Rānī perished in the funeral pile. The nurse fled away with the infant to Kutuval, but died herself in three years without having made known the secret of the child's birth. The boy was now quite destitute and suffered much; but one day happening to go to the house of the prime minister, the astrologers present declared that the boy's face had all the signs of royalty. The minister hearing this, determined that the lad should be assassinated. But the men employed for the purpose took compassion on him and resolved not to kill him. He was found in the jungle and adopted by a certain dependant of the Minister, who called the boy Candrahāsa because when he laughed it was said his face resembled the moon.

As Candrahāsa grew up he was distinguished for his skill and courage, and his achievements came to the ears of the Rājā. The Minister became jealous and determined to visit the zamīndār who had adopted Candrahāsa, when he discovered that the young man was the very boy he had sent into the jungle to be murdered. Still bent on the youth's destruction he wrote a letter to his son Madan and requested Candrahāsa to carry it to the city; the letter was as follows:

"May my son eat the fruits of youth, and know that this same Candrahāsa is my enemy, and that he is eager to get possession of all my property: Look not you to his youth or comeliness, nor trouble yourself as to whose son he is, or whether he be a man of rank or learning or abilities, but give him *poison*."

As he approached the city he entered a pleasant garden belonging to the Minister, and being very weary, he tied his horse to a tree, laid down in the shade and fell asleep. That very morning the Minister's daughter Bikyā, with the Princess and her maids, had come to amuse themselves in the garden. Bikyā, wardering away from the others, saw a young man asleep with such a charming face that her heart burnt towards him. Seeing a letter falling from his bosom and perceiving that it was in her father's handwriting, and addressed to her brother, she opened and read it. Having compassion on the youth she determined to alter the letter, and as the word signifying enemy was such that by taking away a single letter she could turn it into a word meaning friend, she did so. The word signifying poison was Bika, which, as the young man was very good-looking, she altered into her own name of Bikyā; and re-sealing the letter placed it again on the youth's bosom, and returned to her companions.

Soon after Candrahāsa rose from his sleep, found his way to the house of the Minister, and gave the letter to his son. Madan read the letter with

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great surprise, but saw that the orders were very positive and that he must obey them without delay.

Candrahāsa who was more confounded than any one, was presented with a bridegroom's dress, and directed to prepare himself to be married that evening to the beautiful daughter of the Minister. There was the usual distribution of presents, and great rejoicing throughout the city.

The Minister on his return home was congratulated by everyone he met, and "entered his house in a state bordering on madness," when he found what had occurred. His own letter was produced, and as he could not discover the alterations that had been made, he "could only wonder at the greatness of his own blunder". Early next morning he hired some assassins to secret themselves in the temple of the goddess Durgā which was outside the city, and murder the man who should come at evening time to present a golden-pot of incense to the goddess. He then told Candrahāsa it was the fixed rule for every man who married into his family to offer a golden-cup of incense at the temple of Durgā, and Candrahāsa readily promised to comply with the custom that same evening.

But that very day, the Rājā, in consequence of a dream, determined to resign his kingly authority, and not knowing of the minister's return sent for Madan, to whom he communicated his intention, and his determination to make Candrahāsa his successor. He desired Madan to bring his new brother-in-law to the palace with all speed. Madan gladly set out in search of Candrahāsa and found him in the road to the temple of Durgā with the golden-cup in his hand; and having briefly explained to him the urgent necessity for his immediate presence at the palace, he took the cup from his hand and promised to present it himself to the goddess. Madan thus sent back Candrahāsa to the palace of the Rājā and proceeded alone with the golden-cup to the temple of Durgā. On entering it he was cut down by the swords of the assassins and killed on the spot. Candrahāsa on arriving at the palace, was crowned by the Rājā himself. The minister on hearing how his plot had been again defeated, and his own son killed, destroyed himself in the same temple. — WHEELER'S *Mahābhārata*.

Candrakānta (Chandrakanta) : The moon-gem, which is supposed to absorb the rays of the moon, and to emit them again in the form of pure and cool moisture.

Candraketu (Chandraketu) : The son of Lakṣmaṇa, and king of Candravaktra, a country near the Himālaya.

Candramā (Chandrama) : A river mentioned in the *VP*, but which has not been identified.

Candraśrī (Chandrasri) : One of the thirty Āndhrabhṛtya kings, who reigned three years. — *VP*.

Candrasūkta (Chandrasukta) : One of the islands into which the Varṣa of

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Bhārata is divided, as enumerated in the *Bhāgavata* and *Padma*. It has not been identified.

Candrāśva (Chandraswa) : One of the three sons of Dhundhumāra, who survived the conflict with the demon Dhundu. Dhundu hid himself beneath a sea of sand which King Kuvalayāśva, aided by twenty-one thousand sons, dug up, undeterred by the flames which checked their progress and finally destroyed all but three of them. Kuvalayāśva was hence called Dhundhumāra. Professor Wilson thinks that the legend originates probably in the occurrence of some physical phenomena, as an earthquake or volcano.

Candrāvaloka (Chandravaloka) : A prince descended from Kuśa, the son of Rāma.

Candrayāṇa (Chandrayana) : Penances, which, according to the Vedānta, cause, not the acquisition of any thing positive, but merely the removal of sin. They are regulated by the moon's age; and consist in diminishing the daily consumption of food everyday, by one mouthful, for the dark half of the month, beginning with fifteen at the full moon, until it is reduced to one at the new moon; and then increasing in like manner during the fortnight of the moon's increase: there are other forms of this penance.

Cānūra (Chanura) : A demon who was killed by Kṛṣṇa, after a very severe contest, in which Cānūra was whirled round a hundred times, until his breath was expended in the air, and Kṛṣṇa dashed him on the ground with such violence as to smash his body into a hundred fragments, and strew the earth with a hundred pools of gory mire. — *VP.*

Caraka (Charaka) : A renowned medical writer of great antiquity. "Caraka appears to have been a person of varied thought and culture, and to have had an earnest desire to teach men so to manage their bodies, as not only to avoid all unnecessary pain on earth; but so as to ensure happiness after death. Caraka states that originally the contents or material of his work was communicated by Ātreya to Agniveśa. By Agniveśa it was taught to Caraka, and by him condensed "where it was too prolix and expanded where it seemed too brief". The result of Caraka's labour was a work of considerable extent, no less than one hundred and twenty chapters in eight divisions. — Mrs. Manning; *A&MI*, Vol. I, p. 342, where the reader will find an abstract of Caraka's work; made from the Sanskrit manuscripts of the India Office Library.

Carakas (Charakas) : The students of a *śākhā* so denominated from its teacher Caraka.

Cāraṇa (Charana) : A sect pledged to the reading of a certain *śākhā* of the Vedas. Cāraṇa means an ideal succession of pupils and teachers who learn and teach a certain branch of the Veda. See Gotra.

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Cāraṇas (Charanas) : Inferior demi-gods, or heavenly spirits, who are often introduced into Hindu dramas, and represented as mingling freely with human beings, to the extent of intermarrying with mortals, and even electing earthly princes and heroes to be their leaders and rulers. It is difficult to describe accurately the persons, character, and offices, of the various inferior races of divinities, being as Wilson says "very ill-defined in the heavenly polity of the Hindus".

Caraṇavyaha (Charanavyaha) : The name of a '*pariśiṣṭa*' work, which is considered to have been composed later than the *sūtras*, and representing a distinct period of Hindu literature. See PARIŚIṢṬA.

Cariṣṇu (Charishnu) : A son of the sage Kīrttimat.

Carmamaṇḍalas (Charmamandalas) : A northern people, living in the district of Maṇḍala or Khaṇḍa of Carma. Pliny mentions a king of a people so-called, Charmaru rex.

Carmanvatī (Charmanvati) : The name of a river, the Cambal.

Cāru, Cārudeha, Cārudeśna, Cārugupta, Cāruvinda (Charu, Charudeha, Charudeshna, Charugupta, Charuvinda): Five sons of Kṛṣṇa by Rukmiṇī, one is termed in the *VP* the mighty Cāru.

Cārudatta (Charudatta) : An impoverished brāhmaṇa who is one of the principal characters in the drama of the Toy Cart. On one occasion Cārudatta says:

> My friend,
> The happiness that follows close on sorrow,
> Shows like a lamp that breaks upon the night,
> But he that falls from affluence to poverty,
> May wear the human semblance, but exists
> A lifeless form alone.

On being further questioned, Cārudatta declares that he would much prefer death to poverty.

> To die, is transient suffering, to be poor
> Interminable anguish.

And he further explains that he does not grieve for the lost wealth:

> But that the guest no longer seeks the dwelling
> whence wealth has vanished.
>
> * * * * *
>
> And then with poverty comes disrespect;
> From disrespect does self-dependence fail;
> Then scorn and sorrow following, overwhelm
> The intellect; and when the judgment fails
> The being perishes. And thus from poverty

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Each ill that pains humanity proceeds.
— *A&MI*, Vol. 2, p. 157

Cārumatī (Charumati) : A daughter of Kṛṣṇa by Rukmiṇī.

Cārvāka (Charvaka) : A philosopher who about the third century, founded a new school of undisguised materialism — maintaining that perception is the one only source of knowledge and means of proof: that while there is body there is thought and sense of pleasure and pain; none when body is not; and hence, as well as from self-conciousness, it is concluded that self and body are identical. In the *Vedānta Sāra* there is a refutation of no less than four followers of Cārvāka, who assert his doctrine under various modifications; one maintaining that the gross corporeal frame is identical with soul; another that the corporeal organs constitute the soul; a third affirming that the vital functions do so; and the fourth insisting that the mind and the soul are the same.

Cārvāka (Charvaka) : A *rākṣasa* who disguised himself as a mendicant brāhmaṇa and reviled Yudhiṣṭhira at his installation as Rājā. The real brāhmaṇas, says the *Mahābhārata*, were so enraged with Cārvāka that they looked upon him with such angry eyes that he fell upon the ground like a tree struck with lightning, and was burnt to ashes on the spot.

Caste (Caste) : The term caste, derived from the Portuguese *Casta*, expressive of the Indian word *jāti*, has been universally adopted by Europeans to denote the different classes or tribes into which the people of India are divided. "The permanent division of the community into classes, with hereditary professions assigned to each, is one of the most remarkable institutions of Hindustan. There are four great divisions. The most distinguished of all is that of brāhmaṇa or brāhmaṇas, who are said to have come from the mouth of Brahmā: the second in rank is that of kṣatriya or Rājās, from the arm of Brahmā: the third the vaiśya, or merchants, from the thigh of Brahmā; the fourth the śūdras, or workmen, from his foot: all with their females. Each of these four tribes is subdivided into several more; the śūdras especially have an almost endless number of distinctions; such as herdsmen who keep the cows; shepherds who tend the sheep; weavers; five castes of Artisans, viz., carpenters, goldsmiths, blacksmiths, stone-cutters, founders. The several castes of cultivators take precedence of other śūdras, and look with contempt on tradesmen and labourers. There is a Caste of Kaḷḷaru, or robbers, who consider their profession as no way discreditable to themselves or their tribe. Each caste exhibits some particular and local varieties of its own by which it is discriminated from the rest: Some distinguish themselves by the cut and colour of their clothes; some by the manner in which they put them on. But however extravagant their modes and customs are, they never excite from castes of the most opposite habits and fashions the least appearance of contempt or dislike. Upon this point there seems to be the most perfect toleration.

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In the south of India there is another division of the different tribes still more general than those which have been yet mentioned. It is that of Right-hand and Left-hand Castes. The greater number of Hindu castes belong either to the Right-hand or the Left. The brāhmaṇas, the Pariahs (or outcastes) and several tribes of the śūdras, are considered neutral, and enjoying all the privileges and honours attached to both hands, they take no part with either. These neutral castes are frequently called upon to arbitrate in the fierce disputes that occur between the Right and Left-hand parties. Both parties lay claim to certain privileges; and when any encroachment is made by either it is followed by tumults that spread through a district, accompanied with every excess; and generally with bloody contests. The Hindu, usually so gentle and timid, seems to change his nature. There is no danger he fears to encounter in maintaining these rights."— DUBOIS.

Dr. Muir in the first volume of his *OST*, has very fully investigated the mythical accounts of the creation of man and of the origin of the four castes. He says "it will be seen from the texts adduced that from a very early period the Indian writers have propounded a great variety of speculations regarding the origin of mankind, and of the classes or castes into which they found their own community divided. The most commonly received of these explanations is the fable which represents the brāhmaṇas, kṣatriyas, vaiśyas and śūdras, to have been separately created from the head, the breast or arms, the thighs, and the feet of the Creator. Of this mythical account no trace is to be found in any of the hymns of the *Ṛgveda*, except one, the *Puruṣa Sūkta*."

Dr. Muir is of opinion that this hymn belongs to the most recent portion of the *Ṛgveda*. Mr. Colebrook, Professors Max Müller and Weber concur on this view; which however is controverted by Dr. Haug.

After quoting a great number of texts from the oldest authorities, Dr. Muir remarks. "When we discover in the most ancient Indian writings such different and even discrepant accounts of the origin of man, all put forth with equal positiveness, it is impossible to imagine that any uniform explanation of the diversity of castes could have been received at the period when they were composed, or to regard any of the texts which have been cited as more orthodox and authoritative than the rest. Even, therefore, if we should suppose that the author of the *Puruṣa Sūkta* meant to represent the four castes as having literally sprung from separate parts of *puruṣa*'s body, it is evident that the same idea was not always or even generally adopted by those who followed him, as a revealed truth in which they were bound to acquiesce. In fact, nothing is clearer than that in all these cosmogonies, the writers, while generally assuming certain prevalent ideas as the basis of their descriptions, gave the freest scope to their individual fancy in the invention of details. In such circumstances, perfect coincidence cannot be expected in the narratives."

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The following are the results of Dr. Muir's careful investigation of all the Texts bearing on the subject:

"The details which I have supplied in the course of this chapter must have rendered it abundantly evident that the sacred books of the Hindus contain no uniform or consistent account of the origin of castes; but, on the contrary, present the greatest varieties of speculation on this subject. Explanations mystical, mythical, and rationalistic, are all offered in turn; and the freest scope is given by the individual writers to fanciful and arbitrary conjecture.

First: we have the set of accounts in which the four castes are said to have sprung from progenitors who were separately created; but in regard to the manner of their creation we find the greatest diversity of statement. The most common story is that the castes issued from the mouth, arms, thighs, and feet of *puruṣa*, or Brahmā. The oldest extant passage in which this idea occurs, and from which all the later myths of a similar tenor have no doubt been borrowed, is, as we have seen, to be found in the *Puruṣa Sūkta*; but it is doubtful whether, in the form in which it is there presented, this representation is anything more than an allegory. In some of the texts which I have quoted from the *Bhāgavata Purāṇa*, traces of the same allegorical character may be perceived; but in Manu and Purāṇas the mystical import of the Vedic text disappears, and the figurative narrative is hardened into a literal statement of fact. In other passages, where a separate origin is assigned to the castes, they are variously said to have sprung from the words *bhūḥ*, *bhuvaḥ*, *svaḥ*; from different Vedas; from different sets of prayers; from the gods, and the *asuras*; from non-entity, and from the imperishable, the perishable, and other principles. In the chapters of the *Viṣṇu*, *Vāyu*, and *Mārkaṇḍeya Purāṇas*, where castes are described as coeval with the creation, and as having been naturally distinguished by different *guṇas*, or qualities, involving varieties of moral character, we are nevertheless allowed to infer that those qualities exerted no influence on the classes in whom they were inherent, as the condition of the whole race during the *kṛta* age is described as one of uniform perfection and happiness; while the actual separation into castes did not take place, according to the *Vāyu Purāṇa*, until men had become deteriorated in the *tretā* age.

Second: in various passages from the *Brāhmaṇas*, Epic poems, and Purāṇas, the creation of mankind is, as we have seen, described without the least allusion to any separate production of the progenitors of the four castes. And whilst in the chapters where they relate the distinct formation of the castes, the Purāṇas, as has been observed, assign different natural dispositions to each class, they elsewhere represent all mankind as being at the creation uniformly distinguished by the quality of passion. In one of the texts I have quoted, men are said to be the offspring of Vivasvat; in another his son Manu is said to be their progenitor; whilst in a third they

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are said to be descended from a female of the same name. The passage which declared Manu to have been the father of the human race explicitly affirms that men of all the four castes were descended from him. In another remarkable text the *Mahābhārata* categorically asserts that originally there was no distinction of classes, the existing distribution having arisen out of differences of character and occupation. Similarly, the *Bhāgavata Purāṇa* in one place informs us that in the *kṛta* age there was but one caste; and this view appears also to be taken in some passages which I have adduced from the Epic poems.

In these circumstances we may fairly conclude that the separate origination of the four castes was far from being an article of belief universally received by Indian antiquity."— Vol. I, p. 160. [From the Supplement →] "There is one peculiarity observable in all the castes in modern days, not to be found in any one of them in primitive ages. The facility for intermarriages has given place to rigid exclusiveness, so that it is now absolutely impossible for the pure castes to intermarry with the mixed, or for the mixed to intermarry with one another. Yet all such intermarriages were permitteed in early Hindu times. . . . It is common to speak of the castes of India in their relation to the Hindu religion; and in that light they may very properly be regarded. Yet they sustain another highly important relation. Ethnologically they are so many tribes and clans, with separate histories and customs. The members of a caste are, doubtless, united together by peculiar sacred and social ties. In addition they bear a tribal ralation to one another of great significance. Each caste, in virtue of its distinctivenèss, and of its holding no marriage connection with other castes, either in its neighbourhood or elsewhere, is in fact a tribe governed by laws of the most imperious character. The races of men, whether in ancient or modern times, have seldom, in any country, been divided into separate tribes and clans by such sharply defined boundaries, over which it is impossible for one to pass to another, as we find separating the various castes of India. Indeed so absolute and tyrannical is this spirit of exclusiveness that the castes are taught to believe that there is a natural distinction subsisting between them, which utterly forbids their union."— SHERRING, *TCI*.

Cātakas (Chatakas) : Pupils of Vaiśampāyana. The *Vāyu* states that they were styled Cātakas from Cāt 'to divide', because they shared amongst them their master's guilt. Those pupils of Vaiśampāyana were called Cātakas by whom the crime of Brāhmaṇicide was shared.

Cāturmāsya (Chaturmasya) : Sacrifices every four months.

Caturuṅga (Chaturunga) : A prince, the son of Romapāda, one of the descendants of Anu.

Cedi (Chedi) : Son of Kaiśika, whose descendants were called the Caidya kings.

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Cedyas (Chedyas) : The inhabitants of Cedi, which is usually considered as Candail, on the west of the Jungle *mahals*, towards Nagpore. It is known in times subsequent to the Purāṇas as Ranastambha.

Cerū (Cheru) : One of the Aboriginal tribes. The tradition of the Cerūs is that they belong to the great Serpent Race whose traces and descendants are found in various parts of India. They are probably related to the Nāga tribes in the Assam hills, and to the aborigines of Nāgpura. The Cerū has distinctive features, but this is true likewise of most of the aboriginal tribes. — SHERRING.

Chala (Chhala) : A prince, the son of Dala, one of the descendants of Kuśa.

Chandajās (Chhandajas) : The Vasus and similar divinities. They have the epithet Chandajā as born in different *manvantara*s of their own will.

Chandas (Chhandas) : An *aṅga* of the four Vedas, the one which relates to metre.

Chāndoga Brāhmaṇa (Chhandoga-brahmana) : In the *Brāhmaṇa*s of the *Chāndoga*s it is evident that, after the principal collection was finished (called the *Prauḍha* or *Pañcaviṁśa Brāhmaṇa*, i.e., consisting of twenty-five sections), a twenty-sixth *Brāhmaṇa* was added which is known by the name of *Ṣaḍviṁśa Brāhmaṇa*. This *Brāhmaṇa* together with the *Adbhuta Brāhmaṇa* must be of very modern date. It mentions not only temples (*devāyatanāni*), but images of gods (*daivata-pratimā*) which are said to laugh, to cry, to sing, to dance, to burst, to sweat and to twinkle. These two have long been supposed to be the only Brāhmaṇas of the *Chāndoga*s, and they constitute, no doubt, the most important part of that class of literature. It is curious, however, that whenever the *Brāhmaṇa*s of the *Chāndoga*s are quoted, their number is invariably fixed at eight. Kumārila Bhaṭṭa says, "in the eight *Brāhmaṇa*s, together with the Upaniṣads, which the *Chāndoga*s read, no single accent is fixed." — *ASL*.

Chāndoga-priests (Chhandoga-priests) : The second class of priests at sacrifices.

Chariot (Chariot) : The sun, moon and planets are all represented in the Purāṇas as having chariots or cars. That of the sun is stated in the *VP* to be nine thousand leagues in length, and the pole of twice that longitude: that of the moon has three wheels and is drawn by ten white horses. The chariot of Mercury is composed of air and fire and is drawn by eight bay horses. The chariots of Mars and Jupiter are of gold.

Chāyā (Chhaya) : The wife of the sun. Saṁjñā, daughter of Viśvakarman, was the wife of the sun and bore him three children, the Manu Vaivasvata, Yama, and the goddess Yamī (or the Yamunā river.) Unable to endure the fervours of her lord, Saṁjñā gave him Chāyā* as his handmaid, and

* That is her shadow or image. It also means shade.

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repaired to the forests to practice devotion. The sun supposing Chāyā to be his wife, Saṁjñā, begot by her three other children, Sanaiścara (Saturn); another Manu (Sāvarṇī), and a daughter Tāptī (the Tāptī river.) Chāyā upon one occasion being offended with Yama, the son of Saṁjñā, denounced an imprecation upon him, and thereby let it be seen that she was not Saṁjñā, his mother. Chāyā informed the sun that his wife had gone to the wilderness, and he brought her back to his own dwelling. — *VP.*

Chronology (Chronology) : The *Viṣṇu Purāṇa* says, "Time is a form of Viṣṇu: hear how it is applied to measure the duration of Brahmā, and of all other sentient beings. Fifteen twinklings of the eye make a *kāṣṭhā*; thirty *kāṣṭhā*s one *kālā*; and thirty *kalā*s, one *muhūrtta*. Thirty *muhūrtta*s constitute a day and night of mortals: thirty such days make a month, divided into two half-months: six months form an *ayaṇa* (the period of the sun's progress north or south of the ecliptic): and two *ayaṇa*s compose a year. The southern *ayaṇa* is a night, and the northern a day, of the gods. Twelve thousand divine years, each composed of (three hundred and sixty) such days, constitute the period of the four *yuga*s, or ages. They are thus distributed: the *kṛta* age has four thousand divine years; the *tretā* three thousand; the *dvāpara*, two thousand; and the *kali* age, one thousand: so those acquainted with antiquity have declared." The period that precedes a *yuga* is called a *sandhyā*, and it is of as many hundred years as there are thousands in the *yuga*: and the period that follows a *yuga*, termed the *sandhyāṁśa*, is of similar duration. The interval between the *sandhyā* and the *sandhyāṁśa* is the *yuga*, denominated *kṛta*, *tretā* &c. The *kṛta*, *tretā*, *dvāpara* and *kali*, constitute a great age, or aggregate of four ages : a thousand such aggregates are a day of Brahmā, and fourteen Manus reign within that term. Hear the division of time which they measure.

Seven *ṛṣi*s, certain (secondary) divinities, Indra, Manu, and the kings his sons, are created and perish at one period; and the interval, called a *manavantra*, is equal to seventy-one times the number of years contained in the four *yuga*s, with some additional years: this is the duration of the Manu, the (attendant) divinities, and the rest, which is equal to 8,52,000 divine years, or to 3,06,720,000 years of mortals, independent of the additional period. Fourteen times this period constitutes a Brahmā day, that is, a day of Brahmā; the term (Brahmā) being the derivative form. At the end of this day a dissolution of the universe occurs, when all the three worlds, earth, and the regions of space, are consumed with fire. The dwellers of *maharloka* (the region inhabited by the saints who survive the world), distressed by the heat, repair then to *janaloka* (the region of holy men after their decease). When the three worlds are but one mighty ocean, Brahmā, who is one with Nārāyaṇa, satiate with the demolition of the universe, sleeps upon his serpent-bed—contemplated, the lotus born, by the ascetic inhabitants of the *janaloka* — for a night of equal duration with his day; at the close of which he creates anew. Of such days and nights is

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a year of Brahmā composed; and a hundred such years constitute his whole life. One *parārdha*, or half his existence, has expired, terminating with the *mahākalpa* called *padma*. The *kalpa* (or day of Brahmā) termed *varāha* is the first of the second period of Brahmā's existence."

Cikitsā (Chikitsa) : One of the eight branches of medical science; that which treats of the administration of medicines, or medical treatment in general.

Cintāmaṇi (Chintamani) : An Epic poem in Tamil, of considerable merit, and regarded as the highest classical authority in that language. It contains the heroic story of a king named Jīvagan, and is probably founded on a similar story found in the *Mahā Purāṇa*, a sacred work of the Jains written in Sanskrit.

Cintāmaṇi is a compound of two Sanskrit words *cintā*, thought or reflection, and *maṇi* a jewel. It is generally applied to a fabulous gem which is supposed to yield its possessor whatever may be required. The design of the work is to represent the Jaina system in an attractive form.

Citar (Chitar) : A chief mentioned in the *Ṛgveda* as living with other chiefs near the Sarasvatī.

Citi (Chiti) : Synonyme of *mahat*, "is that by which the consequences of acts and species of knowldge are selected for the use of soul." — Wilson, *VP*, p. 15.

Citrā (Chitra) : The name of a lunar mansion in *govīthi*, in the Central Avasthāna.

Citrabaha (Chitrabaha) : A Purāṇa river, not identified.

Citragupta (Chitragupta) : The Registrar of Yama; all that die appear before Yama, and are confronted with Citragupta by whom their actions have been recorded. "Citragupta is described in the following tasteless and extravagant style in the *Vṛhannāradīya Purāṇa*. 'The dreadful Citragupta with a voice like that issuing from the clouds at the mundane dissolution, gleaming like a mountain of collyrium, terrible with lightning-like weapons having thirty-two arms, as big as three *yojana*s, red-eyed, long-nosed, his face furnished with grinders and projecting teeth, his eyes resembling oblong ponds, bearing death and disease.' " — *OST*, Vol. V, p. 302.

Citra-javanīka (Chitra-Javanika) : A painted cloth; a screen or veil suspended in a temple before the adytum: the term is sometimes applied to arras or tapestry, or cloth covering the walls of a temple.

Citraka (Chitraka) : A prince, the son of Pṛśnī, a descendant of Sinī.

Citraketu (Chitraketu) : A son of Vasiṣṭha, the great sage, according to the list in the *Bhāgavata*.

Citrakūṭa (Chitrakuta) : An isolated hill situated on a river called the Piśani, fifty miles south-east of the town of Bāndā in Bundelkhaṇḍ. It is a

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sacred spot crowded with temples, and shrines of Rāma and Lakṣmaṇa; celebrated too as the seat of Vālmīki, the sage and poet, who became famous in after years as the author of the *Rāmāyaṇa*.

"We have often looked on that green hill: it is the holiest spot of that sect of the Hindu faith who devote themselves to this incarnation of Viṣṇu. The whole neighbourhood is Rāma's country. Every head-land has some legend, every cavern is connected with his name; some of the wild fruits are still called *sītāphala*, being the reputed food of the exiles. Thousands and thousands annually visit the spot, and round the hill is a raised foot-path, on which the devotee, with naked feet, treads full of pious awe."—*Calcutta Review*, Vol. XXIII.

The following extracts from Mr. Griffth's translation of the *Rāmāyaṇa* will serve to show how this sacred character has been acquired:

"Then, as he saw the morning break,
In answer Bharadvāja spake,
'Go forth to Citrakūṭa's hill,
Where berries grow, and sweets distil:
Full well, I deem, that home will suit
Thee, Rāma, strong and resolute.
Go forth, and Citrakūṭa seek,
Famed mountain of the Varied Peak.
In the wild woods that gird him round,
All creatures of the chase are found:
Thou in the glades shalt see appear
Vast herds of elephants and deer.
With Sītā there shalt thou delight
To gaze upon the woody height;
There with expanding heart to look
On river, table-land, and brook,
And see the foaming torrent rave
Impetuous from the mountain cave.
Auspicious hill! where all day long
The lapwing's cry, the Koīl's song
Make all who listen gay:
Where all is fresh and fair to see,
Where elephants and deer roam free,
There, as a hermit, stay."

"Then on from wood to wood they strayed,
O'er many a stream, through constant shade,
As Bharadvāja bade them, till
They came to Citrakūṭa's hill.
And Rāma there, with Lakṣmaṇa's aid,
A pleasant little cottage made,

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And spent his days with Sītā, dressed
In coat of bark and deerskin vest.
And Citrakūṭa grew to be
As bright with those illustrious three
As Meru's sacred peaks that shine
With glory, when the gods recline
Beneath them: Śiva's self between
The Lord of Gold and Beauty's Queen."

Citralekhā (Chitralekha) : The companion and friend of the princess Uṣā, to whom Uṣā related her dream, and who by her magic power brought Aniruddha to the palace.

Citrāṅgada (Chitrangada) : The son of Śāntanu by his wife Satyavatī. He was killed when young, in a conflict with a *gandarva*, who was also named Citrāṅgada.

Citrāṅgadā (Chitrangadā) : The daughter of the Rājā of Maṇipūra who was married to Arjuna in his travels, but remained in her own city with her son Babhru-vāhana, when Arjuna returned to Hastināpura.

Citraratha (Chitraratha) : The king of the celestial choristers;

On Citraratha, true and dear
My tuneful bard and charioteer
Gems, robes, and plenteous wealth confer
Mine ancient friend and minister.

— GRIFFITH'S *Rāmāyaṇa*

Citraratha was also the name of the son of Ruśādru and father of Śaśavinda who was lord of the fourteeen great gems. There was another Citraratha, son of the Dharmaratha, who drank the *soma*-juice along with Indra. A fourth Citraratha is mentioned in the *VP* as the son of Uṣṇa, a descendant of Parīkṣit.

Citraratha, Citrasena, Citropala (Chitraratha, Chitrasena, Chitropala): The names of three rivers in the *VP* which have not been yet identified.

Citravarṇa (Chitravarna) : The name of the peacock king in the *Pañcatantra* stories.

Clepsydra (Clepsydra) : A water-clock, is thus described in an extract from a commentary, given in a note to the *Viṣṇu Purāṇa*. "A vessel made of twelve *palas* and a half of copper, and holding a *prastha*, Magadha measure, of water, broad at top, and having at bottom a tube of gold, of four *māṣas* weight, four fingers long, is placed in water, and the time in which the vessel is filled by the hole in the bottom, is called a *nāḍika*. The common measure of the *nāḍī* is a thin shallow brass-cup, with a small hole in the bottom. It is placed in the surface of water, in a large vessel, where nothing can disturb it, and where the water gradually fills the cup and sinks it." — p. 631.

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Clouds (Clouds) : Clouds, in the Purāṇas, are of three classes: (1). Āgneya, originating from fire or heat, or in other words evaporation: they are charged with wind and rain and are of various orders; (2). Brahmaja, born from the breath of Brahmā; these are the clouds whence thunder and lightning proceed; and (3). Pakṣaja, or clouds which were originally the wings of the mountains, and which were cut off by Indra; these are the largest of all, and are those which at the end of the *kalpa*s and *yuga*s, pour down the waters of the deluge. The shell of the egg of Brahmā, or of the universe, is formed of the primitive clouds. The *Viṣṇu Purāṇa* states that "during eight months of the year the sun attracts the waters and then pours them upon earth as rain." Consequently the *Liṅga Purāṇa* observes there is no waste of water in the universe as it is in constant circulation. The *Viṣṇu Purāṇa* adds, "The water that the sun has drawn up from the Gaṅgā of the skies he quickly pours down with his rays, and without a cloud; and men who are touched by this pure rain are cleansed from the soil of sin and never see hell: this is termed celestial ablution." "The water which the clouds shed upon the earth is the Ambrosia of living beings, for it gives fertility to the plants which are the support of their existenece. By this, all vegetables grow and are matured, and become the means of maintaining life."

Cobra (Cobra) :"Next to the *rākṣasa*s the Cobra, or deadly-hooded snake, plays the most important part in the legends, as a supernatural personage. This is only one of the many traces still extant of that serpent-worship formerly so general in western India. . . . Serpent-worship, as it still exists is something more active than a mere popular superstition. The Cobra, unless disturbed, rarely goes far from home, and is supposed to watch jealously over a hidden treasure. He is, in the estimation of the lower classes, invested with supernatural powers, and according to the treatment he receives, he builds up or destroys the fortunes of the house to which he belongs. No native will willingly kill him if he can get rid of him in any other way; and the poorer classes always after he is killed, give him all the honours of a regular cremation, assuring him, with many protestations, as the pile burns, 'that they are guiltless of his blood; that they slew him by order of their master'; or 'that they had no other way to prevent his biting the children or the chickens'." Sir B. Frere.*

Colas (Cholas) : The inhabitants of the lower part of the Coromandel coast; so called after them Colamaṇḍala.

Comedy (Comedy) : *See* Rūpaka, Nāṭaka, Prakaraṇa, &c.

Cuñcu (Chunchu) : A prince, the son of Hārīta, a descendant of Hariścandra.

Cural (Cural) : *See* Kural.

Cyavana (Chyavana) : A celebrated sage, who in old age was restored to youth by the Aśvins. The legend is related at length in the *Śatapatha*

* *Introduction to Old Deccan Days.*

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Brāhmaṇa, and translated by Muir in *OST*, Vol. V, p. 250. The substance of the story as told in the *Mahābhārata* is thus given by Muir: "We are there told that the body of Cyavana, when performing austerity in a certain place, became encrusted with an ant-hill; that king Śaryātī came then to the spot with his 4,000 wives and his single daughter Sukanyā; that the *ṛṣi*, seeing her, became enamoured of her and endeavoured to gain her affections, but without eliciting from her any reply. Seeing, however, the sage's eyes gleaming out from the ant-hill, and not knowing what they were, the princess pierced them with a sharp instrument, whereupon Cyavana became incensed, and afflicted the king's army with a stoppage of urine and of the necessary functions. When the king found out the cause of the infliction, and supplicated the *ṛṣi* for its removal, the latter insisted on receiving the king's daughter to wife, as the sole condition of his forgiveness. Sukanyā accordingly lived with the *ṛṣi* as his spouse. One day, however, she was seen by the Aśvins, who endeavoured, but without effect, to persuade her to desert her decrepit husband, and choose one of them in his place. They then told her they were the physicians of the gods, and would restore her husband to youth and beauty, when she could make her choice between him and one of them. Cyavana and his wife consented to this proposal; and, at the suggestion of the Aśvins, he entered with them into a neighbouring pond, when the three came forth of like celestial beauty, and each asked her to be his bride. She, however, recognized and chose her own husband. Cyavana, in gratitude for his restoration to youth, then offered to compel Indra to admit the Aśvins to a participation in the Soma ceremonial, and fulfilled his promise in the course of a sacrifice which he performed for king Śaryātī. On that occasion Indra objected to such an honour being extended to the Aśvins, on the ground that they wandered about among men as physicians, changing their forms at will; but Cyavana refused to listen to the objection, and carried out his intention, staying the arm of Indra when he was about to launch a thunderbolt, and creating a terrific demon, who was on the point of dvouring the king of the gods, and was only prevented by the timely submission of the latter." — Vol. V, p. 254. [From the Supplement →] Is the son of Bhṛgu, the son of Brahmā, by his wife Pulomā. A *rākṣasa*, or fiend, attempting to carry off Pulomā the child was prematurely born, whence his name from *cyu*, to fall from. Upon his birth his splendour was such as to reduce the insulter of his mother to ashes.

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Dabhaśayana (Dabhasayana) : A place between Rāmeśvara and Cape Comorin, where Rāma, reclining on a couch of sacred grass, prayed to the sea for a passage.

Dabhiti (Dabhiti) : A king mentioned in the *Ṛgveda* who was saved by Indra from being carried off by the *asuras* or *dasyus*. "Indra burnt all their weapons in a kindled fire, and enriched Dabhiti with their cattle, horses and chariots."

Dadhīca (Dadhicha) : A celebrated sage who reproved Dakṣa on the occasion of his great sacrifice, saying, "The man who worships what ought not to be worshipped, or pays not reverence where veneration is due, is guilty of heinous sin." [From the Supplement →] He was a votary of Śiva, who had not been invited to the sacrifice. There is a legend in the *Mahābhārata* in which it is stated that the thuderbolt of Indra was formed of Dadhīca's bones to destroy the *dānavas* or Titans.

Dadhīca (Dadhicha) : One of the nineteen Bhṛgus, composers of hymns.– *OST*, Vol. I, p 279.

Dadhikra (Dadhikra) : The name given in the *Ṛgveda* to a divine horse, described as the straight-going, the graceful-moving, the resplendent, the rapid, the destroyer of enemies like a heroic prince. In a second hymn the *ṛṣi* says, "May Aditi, consentient with Mitra and Varuṇa, render him free from sin who has performed the worship of the steed Dadhikra, when the fire has been kindled at the opening of the dawn."

Dadhividarcas, Dahas (Dadhividarchas, Dahas) : Two tribes of people mentioned in the *Viṣṇu Purāṇa* but not identified.

Dadhyauc (Dadhyauch) : One of the ancient great sages, the son of Atharvan.

Dādū (Dadu) : The founder of a Vaiṣṇava sect, who taught that *bhakti*, or implicit faith, was more efficacious than subjugation of the passions, charity, or knowledge. Dādū was originally a cotton-cleaner at Ajmer.

Dādū-panthīs (Dadu-panthis) : The designation of the disciples or followers of the above. One of the Vaiṣṇava sects in Hindustan. It had its origin from Dādū, a cotton-cleaner by profession, who, having been admonished by a voice from heaven to devote himself to a religious life, retired with that view to the Baherana mountain, where, after sometime, he disappeared, and no traces of him could be found. His followers believed him to have been absorbed into the Deity. He is supposed to have flourished about AD 1600. The followers of Dādū wear no peculiar mark on the forehead, but carry a rosary, and are further distinguished by a round white cap according to

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some; but, according to others, one with four corners, and a flap hanging down behind. This cap each man is required to manufacture for himself. — WILSON.

Dāgoba (Dagoba) : A conical erection surmounting relics among the Buddhists. The name is said by Mr. Hardy to be derived from *dā*, *dātu*, or *dhātu* on osseous relic, and *geba* or *garbha*, the womb. These buildings are sometimes of immense height, of circular form, and composed of stone or brick, faced with stone or stucco. They are built upon a platform, which again rests upon a natural or artificial elevation, which is usually reached by a flight of steps. The utmost respect is felt for *dāgoba*s among the Buddhists, chiefly because they contain relics of different kinds. Professor Wilson, in his *Ariana Antiqua*, thus describes the ordinary contents of a *dāgoba*: "The most conspicuous objects are, in general, vessels of stone or metal; they are of various shapes and sizes; some of them have been fabricated on a lathe. They commonly contain a silver box or casket, and within that, or sometimes by itself, a casket of gold. This is sometimes curiously wrought. One found by Mr. Masson at Deh Bimaran is chased with a double series of four figures, representing Gautama in the act of preaching; a mendicant is on his right, a lay-follower on his left, and behind the latter a female disciple; they stand under arched niches resting on pillars, and between the arches is a bird; a row of rubies is set round the upper and lower edge of the vessel, and the bottom is also chased with the leaves of the lotus: the vase had no cover. Within these vessels, or sometimes in the cell in which they are placed, are found small pearls, gold buttons, gold ornaments and rings, beads, pieces of white and coloured glass and crystal, pieces of clay or stone with impressions of figures, bits of bone, and teeth of animals of the ass and goat species, pieces of cloth, and folds of Tuz or Bhurj leaf, or rather the bark of a kind of birch on which the Hindus formerly wrote; and these pieces bear sometimes characters which may be termed Bactrian; but they are in too fragile and decayed a state to admit of being unfolded or read. Similar characters are also found superficially scratched upon the stone, or dotted upon the metal vessels. In one instance they were found traced upon the stone with ink. Within some of the vessels was also found a liquid, which upon exposure rapidly evaporated, leaving a brown sediment, which was analysed by Mr. Prinsep, and offered some traces of animal and vegetable matters."

The Principal *dāgobas* in Ceylon, as we learn from Mr. Hardy, are at Anurādhapura, and it would appear that it was accounted a ceremony of great importance among the ancient ascetics to walk round one of these sacred structures. It is regarded by the Hindu brāhmaṇas as a most meritorious walk to circumambulate a temple, raising the person who performs this pious act to a place in the heaven of the god or goddess to whom the temple belongs. The Nepalese also account it one of the most devout employments in which a Buddhist can be engaged to march round

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a *dāgoba*, repeating mental prayers, and holding in his right hand a small cylinder fixed upon the upper end of a short staff or handle, which he keeps in perpetual revolution. The reverence in which these structures are held is thus noticed by Mr. Hardy, in his valuable work, entitled 'Eastern Monachism': "Any mark of disrespect to the *dāgoba* is regarded as being highly criminal, whilst a contrary course is equally deserving of reward. When Elaro, one of the Malabar sovereigns, who reigned in Ceylon 205 BC, was one day riding in his chariot, the yoke-bar accidentally struck one of these edifices, and displaced some of the stones. The priests in attendance reproached him for the act; but the monarch immediately descended to the ground, and prostrating himself in the street, said that they might take off his head with the wheel of his carriage. But the priests replied, 'Great king! our divine teacher delights not in torture; repair the *dāgoba*.' For the purpose of replacing the fifteen stones that had been dislodged, Elaro bestowed 15,000 of the silver coins called *kahāpana*. Two women who had worked for hire at the erection of the great *dāgoba* by Dutugāminī were for this meritorious act born in Tawntisa. The legend informs us that on a subsequent occasion they went to worship at the same place, when the radiance emanating from their persons was so great that it fillled the whole of Ceylon.'

The ground on which a *dāgoba* is held in so high estimation is simply because it contains relics which have from remote times been worshipped by the Buddhists. As far back as the fourth century, Fa Hien, a Chinese traveller, mentions such a practice as then prevailing. "The bones of Gautama, the garments he used, the utensils he used, and the ladder by which he visited heaven, were worshipped by numbers of devout pilgrims; and happy did the country consider itself that retained one of these precious remains." The most celebrated relic which is still to be found among the worshippers of Gautama Buddha is the DALADĀ (which see). To make a present or offering to a *dāgoba* is viewed as an act of the highest virtue, which will be rewarded both in this world and the next, and will lead to the attainment of *nirvāṇa* or annihilation. Buddha himself declared while on earth, "Though neither flowers nor anything else should be offered, yet if any one will look with a pleasant mind at a *dāgoba* or the court of the bo-tree, he will undoubtedly be born in a DEVA-LOKA (which see); it is unnecessary to say that he who sweeps these sacred places, or makes offerings to them, will have an equal reward; furthermore, should any one die on his way to make an offering to a *dāgoba*, he also will receive the blessedness of the DEVA-LOKAS." Some *dāgoba*s are alleged to have the power of working miracles, but this privilege is almost exclusively confined to those which have been built in honour of the *rāhat*s, or beings who are free from all evil desire, and possess supernatural powers.

"It was not till the year 1837 in which Mr. Jas. Prinsep deciphered the written character of king Aśoka's edicts, that anything was known of the

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Buddhism of ancient India. Then first was it understood when and by whom, and for what purpose, these *dāgoba*s were erected." — *A&MI.*

Dahana (Dahana) : The name of one of the eleven Rudras, according to the enumeration in the *Matsya Purāṇa.*

Dahrāgni (Dahragni) : A name of the sage Agastya.

Daityas (Daityas) : Demons. The *daitya*s are thought to have been, in the epic period, personifications of the Aborigines of India, more particularly of the southern part of the Peninsula; who, to increase the glories of the heroes who conquered them, were represented as giants and demons. They are associated with the *dānava*s, who bear the same character. In the Purāṇic period they play a very important part, as the enemies who are constantly at war with the deities for the sake of obtaining the sovereignty of heaven. They are there considered as the descendants of Kaśyapa and Diti (from whom the name *daitya* is called a matronymic). At the churning of the ocean they attempted to seize the cup of *amṛta* or Ambrosia which was then produced, and was in the hand of Dhanvantari: but Viṣṇu, assuming a female form, fascinated and deluded them; and recovering the *amṛta* from them delivered it to the gods. Śakra and the other deities quaffed the Ambrosia. The incensed demons, grasping their weapons, fell upon them; but the gods, into whom the ambrosial draught had infused new vigour, defeated and put their host to flight; they then fled through the regions of space, and plunged into the subterraneous realms of *pātāla.* The gods thereat greatly rejoiced, did homage to the holder of the discus and mace, and resumed their reign in heaven. The *daitya*s then inhabited *pātāla.* Hiraṇyakaśipu was their king, but when deposed by Viṣṇu, his illustrious son Prahlāda received the sovereignty. The *Viṣṇu Purāṇa* relates other legends of the *daitya*s obtaining the sovereignty of the earth, and being deluded from the tenets of the Vedas were easily conquered.

Daiva Marriage (Daiva Marriage) : The second of the eight modes of marriage enumerated by Manu. It consists in the giving away of a daughter after having decked her with ornaments, to the priest officiating at a properly conducted sacrifice.

Dakṣa (Daksha) : A celebrated Prajāpati, born from the thumb of Brahmā; he was the chief of the patriarchs. He had twenty-four daughters by his wife Prasūti, and twenty-seven other daughters who were afterwards stellarised in the lunar mansions. The *Vāyu Purāṇa* contains a full account of the great sacrifice offered by Dakṣa. One of his daughters, Satī, was married to Śiva; but neither she nor her husband were invited to the sacrifice, as Dakṣa had been offended with Śiva not long before. Satī, however, attended, and on being affronted threw herself into the flames of the sacrifice and perished.*

*Hence in modern times a widow consentary to be bound with the corpse of her husband is called *sati*. The common word suttee is not the act of burning, but the female burnt.

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Śiva exasperated, tore off a lock of his hair and cast it with violence to the ground. It started up in the shape of Vīra Bhadra with a thousand hands, whom Śiva sent to destroy the sacrifice. He did so, and according to some accounts cut off Dakṣa's head. According to the *Viṣṇu Purāṇa*, Vīra Bhadra, was created from Śiva's mouth, a being like the fire of fate, a divine being with a thousand heads, a thousand feet, &c., &c. It is only the *Kāśī Khaṇḍa*, however, that makes Satī throw herself into the fire, and Professor Wilson thinks this an improvement indicative of a later age. In other legends she is represented as killing herself on account of a quarrel with her father. The conduct of Vīra Bhadra in interfering with and destroying the sacrifice, displeased the gods who were present, and they complained of it to Brahmā; whereupon he with them proceeded to Śiva, interceding on behalf of Dakṣa. Śiva then went personally to the scene of disorder, and having resuscitated Dakṣa, whose head could not be found, replaced it by the head of a ram. The exploits of the Rudras on the occasion are particularly specified in the *Kūrma* and *Bhāgavata Purāṇa*s. Indra is knocked down and trampled on; Yama has his staff broken; Sarasvatī and the Mātṛs have their noses cut off. Mitra or Bhaga has his eyes pulled out: Pūṣa has his teeth knocked down his throat; Candra is pummelled; Vāhinī's hands are cut off; Bhṛgu loses his beard: the brāhmaṇas are pelted with stones; the Prajāpatis are beaten; and the gods and the demi-gods are run through with swords or stuck with arrows. Other accounts state that Dakṣa himself propitiated the mighty god, the holder of the trident, Maheśvara." — *VP.*

"The sacrifice of Dakṣa is a legend of some interest, from its historical and archaeological relations. It is obviously intended to intimate a struggle between the worshippers of Śiva and of Viṣṇu, in which at first the latter, but finally the former, acquired the ascendancy. It is also a favourite subject of Hindu sculpture, at least with the Hindus of the Śaiva division, and makes a conspicuous figure both at Elephanta and Ellora. A representation of the dispersion and mutilation of the gods and sages by Vīra Bhadra, at the former, is published in the *Archaeologia*, VII, 326 where it is described as the Judgement of Solomon ! A figure of Vīra Bhadra is given by Neibuhr, Vol. II, tab. 10: and the entire group in the *Bombay Transations*, Vol. I, p. 220. The legend of Dakṣa therefore was popular when those cavern temples were excavated." — *VP.*

"Dakṣa", "says Mrs. Manning, "is a shadowy god." He is as Āditya, one of the sons of Aditi.

"Dakṣa sprang from Aditi, and Aditi from Dakṣa. In the *Ṛgveda*, Mitra and Varuṇa are celebrated as the sons of Dakṣa.

"Mr. Muir relieves us from some of our perplexity concerning this mysterious Dakṣa, by suggesting that possibly in some of these passages, the word Dakṣa was used figuratively for strength."— *A&MI.*

Dakṣa-sāvarṇī (Daksha-savarni) : The name of the Manu of the ninth

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manvantara; described in the *Vāyu* as one of the mind-engendered sons of a daughter of Dakṣa, by himself and the three gods Brahmā, Dharma and Rudra, to whom he presented her on Mount Meru.

Dākṣāyaṇa (Dakshayana) : One of the names of the goddess Pārvatī. It is also the name of a lunar asterism in general. The grammarian Vyādi, author of the *Saṁgraha*, is sometimes called Dākṣāyaṇa.

Dakṣī (Dakshi) : The name of the mother of the celebrated Sanskrit grammarian Pāṇini.

Dakṣiṇa (Dakshina): A fire for sacrifices placed to the south of the household fire and fire for oblations. The sacred fire of the Hindus, which was originally one, is said to have been made threefold by Purūravas. *See* FIRE-SACRIFICIAL.

Dakṣiṇā (Dakshina) : One of the twin daughters of Rūci and Akūti. These descendants of the first pair are evidently allegorical: thus Yajñī (the name of the other twin daughter) is 'sacrifice'; and *dakṣiṇā*, 'donation' to brāhmaṇas. See *VP*, Chap. VIII.

Dakṣiṇācārīs (Dakshinacharis): A leading division of the sect of Śāktas, the followers of the right-hand ritual; often popularly called the right-hand caste; the followers of the left-hand ritual being termed Vāmācārīs.

Dala (Dala) : A prince, the son of Kuśa, a descendant of Rāma.

Daladā (Dalada) : The left canine tooth of Buddha, the most highly venerated relic among the Buddhists, particularly in Ceylon. To preserve this, the only portion which remains of the body of the holy sage, a temple has been erected, in which it is deposited, being placed in a small chamber, enshrined in six cases, the largest of them being upwards of the five feet in height and formed of silver. All the cases are constructed in the conical shape of a *dāgoba*, and two of them are inlaid with rubies and precious stones. The outer case is ornamented with gold and jewels, which have been offered by devotees. Mr. Hardy describes the relic itself as 'a piece of discoloured ivory or bone, slightly curved, nearly two inches in length, and one in diameter at the base; and from thence to the other extremity, which is rounded and blunt, it considerably decreases in size'. The *vihāra* or temple which contains the sanctuary of this relic, is attached to the palace of the former kings of Kandy. From a work composed on the subject of Buddha's tooth, dating as far back as AD 310, it is said that one of the disciples of the sage procured his left canine tooth when his relics were distributed. This much-valued treasure he conveyed to Dantapura, the chief city of Kaliṅga, where it remained for 800 years. Its subsequent history we quote from Mr. Hardy's *Eastern Monarchism*: "The brāhmaṇas informed Pāṇḍu, the lord paramount of India, who resided at Pāṭaliputra, that his vassal, Guhaśiva worshipped a piece of bone. The monarch, enraged at this intelligence, sent an army to arrest the king of Kaliṅga, and

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secure the bone he worshipped. This commission was executed, but the general and all his army were converted to the faith of Buddhism. Pāṇḍu commanded the relic to be thrown into a furnace of burning charcoal, but a lotus arose from the flame, and the tooth appeared on the surface of the flower. An attempt was then made to crush it upon an anvil, but it remained embedded in the iron, resisting all the means employed to take it therefrom, until Subaddha, a Buddhist, succeeded in its extraction. It was next thrown into the common sewer; but in an instant this receptacle of filth became sweet as a celestial garden, and was mantled with flowers. Other wonders were performed, by which Pāṇḍu also became a convert to Buddhism. The relic was returned to Dantapura; but an attempt being made by the princes of Sewet to take it away by force, it was brought to Ceylon, and deposited in the city of Anurādhapura. In the fourteenth century it was again taken to the continent, but was rescued by Parākrama Bāhu, IV. The Portuguese say that it was captured by Constantine de Braganza, in 1560, and destroyed; but the native authorities assert that it was concealed at this time at a village in Saffragam. In 1815, it came into the possession of the British Government; and although surreptitiously taken away in the rebellion of 1818, it was subsequently found in the possession of a priest, and restored to its former sanctuary. From this time the keys of the shrine in which it was deposited were kept in the custody of the British agent for the Kaṇḍian provinces, and at night a soldier belonging to the Ceylon Rifle Regiment mounted guard in the temple, there being from time to time public exhibitions of the pretended tooth, under the sanction of the British authorities. The relic has since been returned to the native chiefs and priests, by a decree from the Secretary of State for the Colonies."

The Daladā is worshipped with great reverence by all Buddhists, but the inhabitants of Kaṇdy more especially attach the highest importance to the possession of the sacred relic, regarding it as in fact the very glory and security of their country.

Dalaki (Dalaki) : One of the four pupils of Śākapūrṇi, and teacher of the *Ṛgveda*.

Dama (Dama) : A prince, the son of Nariṣyanta whose father Marutta, was a Cakravarttī or universal monarch. The *Mārkaṇḍeya* has the following curious story of Dama. His bride Sumanā, daughter of the king Daśārha, was rescued by him from the rivals. One of them Bapuṣmat, afterwards killed Marutta, who had retired into the woods after relinquishing his crown to his son. Dama in retaliation killed Bupaṣmat, and made the *piṇḍa* or obsequial offering to his father, of his flesh: with the remainder he fed the brāhmaṇas of *rākṣasa*'s origin; such were the kings of the solar race. See *Viṣṇu Purāṇa*, Book IV.

Dama (Dama) : The eldest son of Bhīma, king of Vidarbha; and brother of Damayantī.

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Damaghoṣa (Damagosha) : The Rājā of Cedi and father of Śiśupāla, q.v.

Damaliptas, or Tamaliptas (Damaliptas, or Tamaliptas) : The people at the western mouth of the Ganges, in Medinipur and Tamluk. Tāmraliptī was a celebrated seaport on the fourth century and retained its character in the ninth and twelfth.

Damana (Damana) : One of the three sons of king Bhīma, of Vidarbha; and brother of Damayantī.

Damana (Damana) : A great sage who visited the court of king Bhīma at Vidarbha, where he was so kindly and hospitably received by the childless king and his royal consort, that he bestowed on them a boon — that they should have children — as he knew it was for children they had long pined. In due course the promise was fulfilled; and there were born to the happy parents:

"One sweet girl, the pearl of maidens, — and three fair and noble sons,
Damayantī, Dama, Danta— and illustrious Damana;
Richly gifted with all virtues — mighty, fearful in their might.
Damayantī with her beauty — with her brilliance, brightness, grace,
Through the worlds, unrivalled glory — won the slender-waisted maid."*

The four children being all named in honour of the sage who had conferred the boon.

Damanaka (Damanaka) : The name of one of the jackals in the *Pañcatantra*.

Damayantī (Damayanti) : The daughter of Bhīma, Rājā of Vidarbha. The name is already familiar to many English readers through Dr. Milman's metrical translation of the story, "Nala and Damayantī"— and a translation in blank verse by Mr. Chas. Bruce, which appears in *Fraser's Magazine* a few years ago. The story itself is referred to the Vedic period of Hindu history. Damayantī was famous amongst all the Rājās for her radiant charms and exceeding grace. Nala, the Rājā of Niṣādha, had so often heard of the exquisite loveliness of Damayantī, the pearl of maidens, that he was enamoured without having seen her; and the soul-disturbing Damayantī had in like manner, so often been told of the god-like comeliness and virtues of the hero Nala, that she secretly desired to become his bride. Nala one day wandering in a grove, caught a swan of golden plumage; the bird cried out, 'Slay me not O gentle Rājā, and I will so praise thee to Damayantī that she shall think of no other man but thee. So Nala set it free, and the bird flew away with its companions and entered the garden of Rājā Bhīma. It took an opportunity of saying to Damayantī, 'O Damayantī, thou art the loveliest of maidens, and Nala is the handsomest of heroes; if the peerless wed the peerless how happy will be the union.' Then the royal maiden whispered, 'Say the same words to Nala.' And the bird flew away to Niṣādha and told all to Nala.

* Milman's translation of the story of *Nala and Damayantī*.

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Meantime the beautiful maiden grew pale and dejected. She could not sleep, she often wept, she found no joy in banquets or in conversation. The father saw that she must be married, and at the proclamation of her *svayaṁvara* all the Rājās assembled. Nala repairs as a suitor to Vidarbha; but Indra and three other gods become incarnate for the same purpose, and, meeting Nala in the way, they beg him to be the bearer of their message of love. He remonstrates, but at last consents. He delivers it, but Damayantī declares that, even in the presence of the gods, she shall select the noble Nala. The assembly meets, and all the royal suitors are in array; but Damayantī discovers, to her dismay, five Nalas, each of the deities having assumed the form, features, and dress of the king of Niṣādha. She utters a supplicatory prayer to the gods to reveal to her the true object of her choice. They are moved with compassion, and stand confessed, their spiritual bodies being distinguished from that of the human hero by their casting no shadow, nor touching the ground, and otherwise. Damayantī throws the wreath of flowers around the neck of the real Nala in token of her choice. The assembly breaks up amid the applause of the gods, and the lamentations of the disappointed suitors. The nuptials are celebrated and Nala and his bride are blessed with two lovely children.

Nala, the model of virtue, and piety, and learning, at length performs the *aśvamedha*, or sacrifice of a horse, the height of Indian devotion. In the course of time, however, Nala is induced by an evil spirit to play at dice with his brother, Puṣkara, and loses his kingdom, his wealth, his very clothes. One stake only remains,—Damayantī herself. This Puṣkara proposes, but Nala refuses. The ill-fated pair are driven together into the wilderness all but naked. Nala persuades his wife to leave him, and return to her father's court, but she will not forsake him. The frantic man, however, resolves to abandon her while asleep. He does so. Each passes through a series of strange and stormy adventures, ending in Nala becoming master of the horse to the King of Ayodhyā (Oude) and Damayantī returning to her father's house. After sometime, Damayantī, in order to discover the retreat of Nala, proclaims her intention to hold another *svayaṁvara,* and to form a second marriage, though forbidden by the laws of Manu. Rituparṇa, the King of Oude, resolves to become a suitor, and sets forth with his charioteer — the disguised Nala. As they enter the city of Bhīma, Damayantī recognises the sound of her husband's trampling steeds, his driving could not be mistaken by her ear. She employs every artifice to discover her lord; she suspects the charioteer; she procures some of his food; and recognises the flavour of her husband's cookery; she sends her children to him. Nala can conceal himself no longer; but the jealous thought that his wife was about to take a second husband, rankles in his heart, and he rebukes her with sternness. Damayantī solemnly denies any such design, declaring that she had only employed the artifice to win back her lord. Nala re-assumes his proper form and character — wins back his wife and all that he had lost

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to his unprincipled brother, and, re-ascending his ancestral throne, recommences a reign of piety, justice and felicity. — MRS. MANNING, *A&MI.*

Dambha (Dambha) : Hypocrisy. The son of Adharma (vice), and Himsā (violence).

Damins (Damins) : The name of brāhmaṇas in Kuśa-dvīpa.

Damodas (Damodas) : The name of one of the nine divisions of the *Atharvaveda.*

Dānavas (Danavas) : Enemies of the gods, who, "incapable of steadiness and animated by ambition, put forth their strength against the gods. They were the descendants of Kaśyapa by his wife Danu, hence their name. They were a class of mythological giants; in the Epic period they were probably personifications of the Aborigines of India; in the Purāṇic period they are regarded as the inhabitant of *pātāla* and enemies of the gods." See DAITYAS. — THOMSON.

Danayja (Danayja) : A name of Arjuna.

Daṇḍa (Danda) : The name of a son of Dharma by Kriyā. Also the name of one of the hundred sons of Ikṣvāku. Professor Wilson thinks that by these sons of Ikṣvāku we are to understand colonies or settlers in various parts of India. In the *Padma Purāṇa* and the *Uttara Kāṇḍa* of the *Rāmāyaṇa*, there is a detailed narrative of Daṇḍa, whose country was laid waste by an imprecation of Bhārgava, whose daughter Daṇḍa had violated. His kingdom become in consequence the Daṇḍaka forest. The *Harivaṁśa* states that Daṇḍa was killed by Sudyumna.

Daṇḍa (Danda) : A measure of time—sixty *vikalā*s. Sixty *daṇḍa*s make one siderial day.

Daṇḍaka (Dandaka) : An extensive forest near the Godāvarī, frequently mentioned in the *Rāmāyaṇa* as the scene of Rāma's wanderings. Rāma was living in a hermitage in this forest when Rāvaṇa carried off Sītā. The river which the unhappy Sītā loved was a tributary to the Godāvarī, running through the dense forests and wild districts not yet entirely explored, which lie to north of Bombay and stretch away towards Orissa. The plash of the water-fowl bathing in the bright waters of the Godāvarī is the most cheerful feature of the scene; but, unlike the Gogra, it is skirted by sea-bright hills, with flashing torrents, but hemmed in by the weary woods of the "pathless Daṇḍaka"; where twining creeper plants, hanging and climbing from bough to bough, alone relieve the "forest gloom". The country is said to be still the "pathless Daṇḍaka". — *A&MI*, Vol II, p. 22.

Daṇḍaka (Dandaka) : "A class of metre in Sanskrit which admits an inordinate length of the verse, which may consist of any number of syllables from twenty-seven to nine hundred and ninety-nine; and the specific name varies accordingly. The construction of the metre requires that the first six

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syllables be short, and the remainder of the verse be composed of cretic feet, or the bacchus. These two kinds of metre are distinguished by different names. A verse consisting of any number of anapaests within the limitation above-mentioned, is also comprehended under this general designation; as are verses of similar length consisting exclusively of iambic or trochaic feet. They have their peculiar denominations."

Daṇḍanīti (Dandaniti) : Policy; one of the four branches of royal knowledge; originally written by Viṣṇugupta in six thousand stanzas for the use of the Maurya kings.

Daṇḍīs (Dandis) : One of the Vaiṣḥṇava or Śaiva sects among the Hindus, and a legitimate representative of the fourth *āśrama* or mendicant life, into which the Hindu is believed to enter after passing through the previous stages of student, householder, and hermit. A brāhmaṇa, however, does not require to pass through the previous stages, but is allowed to enter at once into the fourth order. The Daṇḍi is distinguished by carrying a small *daṇḍa* or wand, with several projections from it, and a piece of cloth dyed with red ochre, in which the Brāhmaṇical cord is supposed to be enshrined, attached to it; he shaves his hair and beard, wears only a cloth around the loins, and subsists upon food obtained ready-dressed from the houses of the brāhmaṇas once a day only, which he deposits in the small clay-pot that he always carries with him. He should live alone, and near to, but not within a city; but this rule is rarely observed, and, in general, the Daṇḍīs are found in cities, collected like other mendicants in *maṭh*s. The Daṇḍī has no particular time or mode of worship, but employs himself chiefly in meditation and in the study of the Vedānta works. He reverences Śiva and his incarnations in preference to the other members of the Hindu Triad, and hence the *daṇḍī*s are reckoned among the Śaivas. They bear the Śiva mark upon the forehead, smearing it with the *tripuṇḍra,* that is, a triple transverse line formed with the ashes of fire made with burnt cow-dung. This mark, beginning between the eyebrows and carrying it to their extremity, is made with the thumb reverted between the middle and third fingers. The genuine Daṇḍī, however, is not necessarily of the Śiva or any other sect, and in their establishments they are usually found to adore *nirguṇa* or *nirañjana,* the deity devoid of attribute or passion. The Daṇḍīs have usually great influence and authority among the Śiva brāhmaṇas of the north of India, and they are *saṁnyāsī*s or monastic portion of the Smārta sect of brāhmaṇas in the south.

It is not so much the speculative as the practical Daṇḍīs that are worshippers of Śiva, and the form in which they adore him is that of Bhairava (which see), or Lord of Terror. In the case of those who thus worship Śiva, part of the ceremony of initiation consists in inflicting a small incision on the inner part of the knee, and drawing the blood of the novice as an acceptable offering to the god. The Daṇḍīs of every description differ

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from the great mass of Hindus in their treatment of the dead, as they put them into coffins and bury them, or when practicable cast them into some sacred stream. Hindus of all castes are occasionally found assuming the life and emblems of the order of Daṇḍīs. There are even brāhmaṇas who, without connecting themselves with any community, take upon them the character of this class of mendicants. There is, however, a sect of Daṇḍīs termed DAŚANĀMĪS (which see), which admit none but brāhmaṇans into their order. — WILSON.

Danśtrinas (Danshtrinas) : The progeny of Krodhavasā, carnivorous animals, birds and fishes — all sharp-toothed monsters.

Danta (Danta) : The youngest of the three sons of Bhīma, Rājā of Vidarbha; and brother of Damayantī.

Dantavaktra (Dantavaktra) : A fierce *asura*, the son of prince Vṛddhaśarman.

Danu (Danu) : A fallen demi-god who was restored by Rāma. Danu was the son of Lakṣmī; but was brought by a curse to the state of a demon, and reduced to a headless trunk by the weapons of Indra; but on meeting with Rāma his miraculous recovery is to said have been instantaneous. Danu then counselled Rāma and his brother to go to Ṛṣyamukha; for he said there dwells an eminent monkey named Sugrīva who will give you tidings of your lovely Sītā. Danu had previously been employed by Mālyavān to mar the forest in order to ruin Rāma.

Dānu (Danu) : The daughter of Dakṣa and mother of the *dānavas*.

Dānu (Danu) : The mother of Vṛttra who was slain by Indra, along with her son, and when slaughtered, lay over him like cow over her half. — *OST*, Vol. V, p. 95.

Danus (Danus) : Another name for *dānavas*, the son of Dānu.

Danuṣa (Danusha) : An unerring bow; — one of the fourteen gems obtained at the churning of the milk sea in the second or *kūrma avatāra* of Viṣṇu.

Dapple-skin (Dapple-skin) : The name of the wonderful cow of plenty belonging to the great sage Vasiṣṭha, and which Rājā Viśvāmitra took away by force.

Daradas (Daradas) : The inhabitants of the country along the course of the Indus above the Himālaya, just before it descends to India. This is the locality they occupied in the days of Strabo and Ptolemy, and at the date of the *VP*. They reside there still and are now called Durds.

Darpa (Darpa) : (Pride). A place of one of the sons of Dharma.

Darśanas (Darsanas) : The name given to the six systems of Hindu philosophy :

I. The Sāṁkhya system of Kapila, to which is appended

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II. The Yoga system of Patañjali.
III. The Nyāya system of Gautama, to which is appended
IV. The Vaiśeśika system of Kaṇāda.
V. The Pūrva Mīmāṁsā system by Jaimini.
VI. The Uttara Mīmāṁsā, or Vedānta, by Veda Vyāsa. — *A&MI*

Darśapaurṇamāsa (Darsapaurnamasa) : One of the five great sacrificial ceremonies: viz., new and full-moon, those at which four priests officiate.

Darśapūrṇamāsa (Darsapurnamasa) : The small festivals held at the new moon and full moon. "In the beginning of the *darśapūrṇamāsa* sacrifice, the Adhivarya priest having called the cows and calves together, touches the calves with a branch, and says, 'You are like the winds.' " — MAX MÜLLER.

Dāruka (Daruka) : The charioteer of Kṛṣṇa. He was sent to apprise Arjuna of Kṛṣṇa's approaching end, when he was about to quit the body, and "unite himself to his own pure, spiritual, inexhaustible, imperishable and universal spirit — to become *nirguṇa*, devoid of all qualities".

Dāruṇa (Daruna) : The name of one of the *naraka*s, or hells, described in the Purāṇas.

Darvan (Darvan) : The son of Uśīnara, one of the descendants of Anu.

Daśa-bala (Dasa-bala) : Ten powers or modes of wisdom possessed by BUDDHA. Mr. Spence Hardy, to whose excellent works we are indebted for our infomation on the principles and rites of the BUDDHISTS, thus enumerates the *daśabala*, in his *Manual of Buddhism*: "(1) The wisdom that understands what knowledge is necessary for the right fulfilment of any particular duty, in whatsoever situation; (2) That which knows the result or consequences of *karma*, or moral action; (3) That which knows the way to the attainment of *nirvāṇa* or annihilation; (4) That which sees the various *sakvala*s or systems of worlds; (5) That which knows the thoughts of other beings; (6) That which knows that the organs of sense are not the self; (7) That which knows the purity produced by the exercise of the *dhyāna*s or abstract meditation; (8) That which knows where anyone was born in all his former births; (9) That which knows where anyone will be born in all future births; (10) that which knows how the results proceeding from *karma*, or moral action, may be overcome."

Daśa-daṇḍu (Dasa-dandu) : Ten prohibitions which are enjoined upon the Buddhist monks to be studied during their noviciate. Mr. Hardy, in his *Eastern Monarchism*, thus describes them: "(1) The eating of food after midday; (2) The seeing of dances or the hearing of music or singing; (3) The use of ornaments or perfumes; (4) The use of a seat or couch more than a cubit high; (5) receiving of gold, silver, or money; (6) Practising some deception to prevent another priest from receiving that to which he is entitled; (7) Practising some deception to injure another priest, or bring him

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into danger; (8) Practising some deception in order to cause priest to be expelled from the community; (9) speaking evil of another priest; (10) Uttering slanders, in order to excite dissension among the priests of the same community. The first five of these crimes may be forgiven, if the priest bring sand and sprinkle it in the courtyard of the *vihāra*, and the second five may be forgiven after temporary explusion."

Daśagrīvā (Dasagriva) : A name of Rāvaṇa, meaning the ten-necked.

Daśakandara (Dasakhandra) : A name of Rāvaṇa, the ten-headed sovereign of Laṅkā.

Daśakumāra (Dasakumara) : The name of a popular collection of stories containing the Adventures of Ten Princes. "They are stories of common life, relating the adventures of a lively set of people, who kill, cheat, and rob, as it were for diversion; — something indeed after the fashion of pantomimes and farces, which are still popular in Europe."— MRS. MANNING. For extracts from these stories, See *Works of Professor Wilson*, Vol. IV.

Daśaharā (Dasara) : An Annual Festival called in the north of India the Durgā Pūjā. It is the most popular, splendid and expensive of any of the Hindu festivals, and takes place in the month Āśvina, (the end of September or beginning of October). The preliminary ceremonies occupy several days previous to the three days of worship. "During the whole of the period all business, in many parts of the country, is suspended, and pleasure and festivity prevail. . . . The artisans and labourers offer sacrifices to the tools and implements which they use in their daily work. The labourer brings his plough, hoe, and other instruments, piles them together, and offers to them a sacrifice consisting of incense, flowers, fruits, rice, and similar articles; after which he prostrates himself before them, and then returns them to their places. The mason offers the same adoration and sacrifice to his trowel, his rule, and other instruments. The carpenter is no less pious with regard to his hatchet, his adze, and his plane. The barber, too, collects his razors in a heap, and worships them with similar rites. The writing-master or copyist sacrifices to the iron pencil or style with which he writes; the tailor to his needles; the weaver to his loom; the butcher to his cleaver. The women, at the same time, heap together their baskets, the rice mill, the wooden cylinder with which they bruise the rice, and the other household implements; and fall down before them after having offered the sacrifices above described. In short, every person adores the instrument or tool which he principally uses in gaining his livelihood. The tools are now considered as so many deities; to whom they present their supplications that they would continue propitious, and furnish them still with the means of living. The festival is concluded by erecting a shapeless statue in each village, composed of paste from grain. It is intended to represent the goddess Pārvatī; and, being placed under a sort of canopy, is carried about and receives the homage of the inhabitants, who flock to render it their adorations."

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Many other usages prevail at this festival in different parts of the country. Amongst the Mahrattas, sheep and buffaloes are sacrificed. The chiefs often give money to enable their soldiers to buy sheep to perform sacrifice, which from furnishing them with a good dinner, are by many considered as the most essential ceremonies of the Daśaharā. The cannon belonging to the army are planted, praised, invoked and propitiated by several species of offering. Sir John Malcolm states that on the morning of the tenth day, the Peśavā with all his officers and soldiers, used to move out to the camp in the vicinity of the city, each mounted on his best horse, drest in his finest clothes, and with his arms highly polished. Horses, elephants, and camels were all arranged in their gayest trappings, and every corps spread its gaudiest flags and banners. The whole population of the capital, either as actors or spectators, joined in this grand procession, which moved towards the sacred tree, the object of adoration. After the offerings and prayers the Peśavā plucked some leaves of the tree, in which all the cannon and musketry commenced firing. The Peśavā then plucked from a field, purchased for the occasion, a stalk of jowri, on which the whole crowd fired off their arms or short arrows, and rushing to the field, tore up all the stalks, each person securing some share of the spoil, which he carried home with joy.

Daśaratha (Dasaratha) : The son of Aja, and father of Rāma. He was the sovereign of Ayodhyā or Oude, whose car bore him to ten quarters of the universe, that is, to the eight points of the compass, and to the zenith and nādir. He was a descendant from Sūrya, and one of his ancestors, Raghu, had conquered the seven *dvīpa*s, or the whole earth.

"There reigned a king of name revered,
To country and to town endeared,
Great Daśaratha good and sage
Well read in Scripture's holy page;
Upon his kingdom's weal intent,
Mighty and brave and provident;
The pride of old Ikṣvāku's seed
For lofty thought and righteous deed.
Peer of the saints for virtues famed,
For foes subdued and passions tamed;
A rival in his wealth untold
Of Indra and the Lord of Gold.
Like Manu first of kings, he reigned,
And worthily his state maintained.
For firm and just and ever true,
Love, duty, gain he kept in view ;
And ruled his city rich and free,
Like Indra's Amarāvatī." — GRIFFITHS' *Rāmāyaṇa*

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Another Daśartha was the son of Mūlaka; a third, the son of Navaratha; a fourth, the son of Suyaśas. The name of Daśaratha, in a similar ancient character to that of Piyadasi's inscriptions, has been found at Gayā amongst Buddhist remains, and like them deciphered by Mr. Prinsep. — *VP.*

Daśārha (Dasarha) : A Prince, the son of Nirvṛtti. In the *Liṅga Purāṇa* it is said that Daśārha was the destroyer of the host of copper (faced) foes.

Daśārṇa (Dasarna) : A river mentioned in the Purāṇas, and identified in the Dhosaun in Bundlekhaṇḍ.

Daśārṇa (Dasarna) : A place mentioned in Kālidāsa's Cloud Messenger. "Daśārṇa's fields await the coming shower." Dr. F.E. Hall says it was situated to the east of Chandeyru. Vidiśā is described as the capital of the District. Daśārṇa is said to be derived from *daśa*, ten; and *ṛṇa*, a stronghold or Durgā, the Droog of the Peninsula, and means the District of the ten citadels.— WILSON.

Daśa-Rūpuka (Dasa-rupuka) : Ten varieties of dramatic performance. See WILSON'S *Hindu Theatre*, Vol. I. [From the Supplement →] An ancient and valuable treatise on dramatic literature. It is a description of the ten kinds of theatrical composition of which the term *rūpaka* (that which has a form), is the proper designation. The work consists of a Text and a Gloss, with examples. The text is the composition of Dhanañjaya the son of Viṣṇu, who styles Muñja, his patron, and who consequently wrote in the eleventh century. The Gloss might be thought to be by the same hand as the Text, the author being Dhanika the son of Viṣṇu; agreeing in the patronymic and differing little in the name. But the date of the Gloss remains undetermined, though it is no doubt of some antiquity. — WILSON.

Daśa-śīla (Dasa-sil) : *Daśaśikhā, Dasá-parijī, Daśa-naśanu, Daśa-daṇḍu, Daśa-śīla,* the ten obligations binding on the Buddhist priest—to abstain from murder, theft, sexual intercourse, falsehood, intoxicating drink, eating after midday, dancing, perfumes, luxury, receiving of gold or silver. The other Dasas relate to the same rules with slight modifications. The Daśa-daṇḍu forbid deceiving or speaking evil of other priests.

Daśnāmī Daṇḍīs (Dasnami Dandis): The primitive members of the order of Daṇḍīs. They are said to refer their origin to ŚAṄKARĀCĀRYA, a remarkable individual who acted a conspicuous part in the religious history of Hindustan. The word *daśnāmī* means ten-named, there being ten classes of mendicants descended from this remarkable man, only three of them, however, having so far retained their purity as to entitle them to be called Śaṅkara's Daṇḍīs. These are numerous, especially in and about Benāres. The chief Vedāntist writers belong to this sect. The most sturdy beggars, as we learn from Professor Wilson, are members of this order, although their contributions are levied particularly upon the Brāhmaṇical class, as whenever a feast is

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given to the brāhmaṇas, the Daṇḍīs of this description present themselves, though unbidden guests, and can only be got rid of by bestowing upon them a share of the viands. Many of them practise the YOGA, and profess to work miracles. The author of the 'Dabistan' speaks of one who could keep his breath suspended for three hours, bring milk from his veins, cut bones with hair, and put eggs into a narrow-mouthed bottle without breaking them.

The remaining members of the Daśnāmī class, though they have degenerated from the purity of the practice necessary to the original Daṇḍīs, are still religious characters, only they have given up the staff or wand, the use of clothes, money, and ornaments; they prepare their own food, and admit members from any order of Hindus. These Atīts, as they are often called, are frequently collected in *maṭhs*, as well as the Daṇḍīs, but they mix freely in the business of the world; they carry on trade, and often accumulate property, and some of them even enter into the married state, when they receive the name of Saṁyogi." — WILSON, Vol. I, p. 204.

Daśra (Dasra) : The name, in later literature, of one of the two Aśvins.

Dasyus (Dasyus) : A name given to the aborigines of India by the first Āryan settlers. The name often occurs in the *Ṛgveda*, where they are described as enemies to be slain. [From the Supplement →] There is no doubt that in many passages of the *Ṛgveda*, the words *dasyu* and *dāsa* are applied to demons of different orders, or goblins (*asura*s, *rākṣasa*s, &c.), but it is tolerably evident from the nature of the case, that in all, or at least most of the texts, we are to understand the barbarous aboriginal tribes of India as intended by these terms. This is yet more clearly established by the sense in which the word *dasyu* is used (i.e., for men and not for demons) in the *Aitareya Brāhmaṇa*, in *Manu*, and in the *Mahābhārata*." — MUIR, II, 68.

Professor Roth, in his Lexicon, defines *dasyu* as denoting (1) "a class of superhuman beings, who are maliciously disposed both to gods and men, and are overcome by Indra and Agni in particular. (2) the word is an approbrious designation of hostile, wicked or barbarous men." Professor Müller remarks, "*Dasyu* simply means enemy; for instance when Indra is praised because he destroyed the *dasyu*s and protected the Arian colour." Dr. Muir quotes some passages in which the *dasyu*s are spoken of as monsters.

Dattātreya (Dattatreya) : The ascetic; one of the three sinless sons of the patriarch Atri by his wife Anasūya [ATRI].

Dattdi (Dattdi) : A name of Agastya, in a previous *manvantara*.

Dāyabhāga (Dayabhaga) : A celebrated Sanskrit treatise on the Hindu Law of inheritance. Mr. Colebrooke first published a translation of this work, in 1810; and a new edition, with valuable notes, was published in 1865 by Mr. Whitley Stokes.

Demons (Demons) : A belief in demons is found to prevail all over India.

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Every Hindu work containing allusions to native life, and the Dictionaries of all the Hindu dialects, prove the general prevalence of a belief in the existence of malicious or mischievous demons, in demoniacal inflictions and possessions, and in the power of exorcisms. The majority of the demons are supposed to have been originally human beings; and the class of persons most frequently supposed to have been transformed into demons are those who had met with a sudden or violent death, especially if they had made themselves dreaded in their life-time. Demons may in consequence be either male or female, of low or high caste, of Hindu or foreign lineage. Their character and mode of life seem to be little if at all modified by differences of this nature. All are powerful, malicious, and interfering; and all are desirous of bloody sacrifices and frantic dances.

In every part of India innumerable legends respecting goblins and their malice are current; but scarcely any trace of their worship in the proper sense of the term, much less of their exclusive worship, can be discovered beyond the districts in which the Śānārs, or other primitive illiterate tribes, are found. This superstition respecting demons, in whatever form and under whatever modifications it may appear, is found to be productive of evil; but it was reserved for the Śānārs and a few other illiterate tribes to exemplify the debasing effect of it in its fullest extent by their worship of demons, a degradation beneath which the human mind cannot descend.

In all Brāhmaṇical myths the demons are represented as being the ancient enemies of gods, as warring against the gods, and sometimes gaining the upper hand; and as the inventors and special patrons of bloody sacrifices. Every new deity gains prodigious victories over the demons, and yet somehow they never are thoroughly conquered.

In all Brāhmaṇical books and legends in which the state of the original inhabitants of Peninsular India is described; we are referred to a period when demons ruled in the primeval jungles, and when those jungles were inhabited solely by vile sinners who ate flesh and offered bloody sacrifices. In like manner the Buddhists represent Ceylon, prior to the advent of Buddhism, as having been overrun with serpent gods and demons.*

Mr. Caldwell shows conclusively that a high antiquity must be assigned to demon-worship, that it was established in the arid plains of Tinnevelly and amongst the Travancore jungles, long anterior to the influx of the brāhmaṇas and their civilization of the primitive Tamil tribes.

Deva (Deva) : A divine being, whether resident upon earth or in *a deva-loka*. Deva is also a divine epithet variously applied but rarely to the superior deities if alone. Mahādeva is sometimes met with. The most frequent use of the term is in the plural, and may be translated "Celestials". The Hindu books say there are thirty-three crores of them; that is, three hundred and thirty millions of celestials; but this is probably only a

* *The Tinnevelly Shānārs*, by Rev. R. CALDWELL.

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figurative expression to denote a great number. They are not demi-gods, as has been stated; that is not deified human heroes. Rāma or Kṛṣṇa is not one of them, but of a higher order. The *devatā*s people the paradise of Viṣṇu; but they especially belong to the *svarga,* the paradise of Indra. They are usually ranged under eight divisions, with a *vasu*, as leader, at the head of each division.

Devabhaga (Devabhaga) : The son of Sura and one of the nine brothers of Vasudeva.

Devabhūti (Devabhuti) : The last Śuṅga prince, the dynasty having consisted of ten, who governed the kingdom for a hundred and twelve years. Devabhūti being addicted to immoral practices, was murdered by his minister, the Kaṇva named Vasudeva, who usurped the kingdom.

Devadarśa (Devadarsa) : A teacher of the *Atharvaveda*, a pupil of Kahandha. He had four disciples who taught this Veda.

Devadatta (Devadatta) : One of the five sons of a brāhmaṇa named Govindadatta who lived on the banks of the Ganges. The sons were of goodly persons, but rude manners and uncultivated minds. A brāhmaṇa of great learning having on one occasion, when the father was abroad, demanded the rites of hospitality, was treated with disrespect by the youths, and was about to depart in wrath when the father arrived. The severity with which he rebuked the lads pacified the brāhmaṇa and he was induced to remain. The anger of his parent produced a favourable impression on Devadatta, who, repenting of his idle habits, set off to Badrikāśrama to propitiate Śiva. The rigour of his austerities engaged the approbation of the god. Śiva appeared to him and promised that he should become possessed of learning, for which purpose he directed him to go to Pāṭaliputra, and study under Vedakumbha. He afterwards repaired to Pratiṣṭhāna, where he studied with diligence and success under another teacher of repute.

He there beheld the daughter of the king Suśarmā at a balcony of the palace. She also noticed him, and the attraction was mutual. After they had interchanged glances she beckoned to him to approach. He obeyed; on which she took a flower, and having touched her teeth with it, threw it to him, and then disappeared. Devadatta taking the flower returned home. The flame that preyed on his heart soon betrayed itself to the experience of his preceptor, and he quickly drew from him the secret of his passion. He explained the story of the flower to signify an assignation on the part of the princess to meet Devadatta at a temple called *puṣpa* (a flower). The youth was charmed with this explanation, and set off to the temple to await the coming of the princess. On her arrival in due course she enquired how he had so readily apprehended her meaning; but when he confessed he was indebted to his preceptor's sagacity, rather than to his own, she was highly offended with his lack of discernment and left him in displeasure.

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Devadatta was now more wretched than ever, when Śambhu, commisserating his condition, sent one of his attendants, *pañcaśikha*, to console and assist him. *Pañcaśikha* made the youth put on a female garb, whilst he assumed the appearance of an aged brāhmaṇa. Thus changed, thay repaired to the palace, when the supposed brāhmaṇa thus addressed the monarch: "King, I am an old man, without connections in your capital. I sent my only son on family affairs some-time ago to a distant country, and he does not return. I am weary of expecting him, and fear some evil may have befallen him. I will therefore go forth in quest of him; but how can I dispose of my daughter-in-law in the mean time? I leave her, king, as a sacred deposit in your charge." The monarch, afraid of the brāhmaṇa's malediction, reluctantly accepted the trust, and the supposed brāhmaṇa departed. The daughter was transferred to the interior of the palace, where, revealing himself to the princess, Devadatta succeeded in pacifying her indignation, and recovering her regard. She listened to his suit with complacency, and they pledged their troth to each other by the ritual that unites in wedlock the inferior spirits of heaven.

When it became no longer possible to conceal their secret intercourse, the friendly spirit was summoned by a wish to their assistance — he appeared, and conveyed Devadatta out of the palace by night. The next morning he made the youth discard his female habiliments, and accompany him, again metamorphosed to a venerable brāhmaṇa, to the palace, in the character of the son of whom he had been in search. He came, he said, to claim his daughter-in-law, and the king ordered her to be sent for; but all parties were struck with real, or seeming consternation, when it was announced that she was nowhere to be found. The king, at a loss to comprehend the possibility of her evasion, and recollecting old legends, suspected that the brāhmaṇa was not what he seemed to be, and, apprehensive of incurring his displeasure, professed himself willing to submit to any conditions he should impose. These were readily arranged, and the princess was given to the brāhmaṇa's supposed son, in exchange for the bride that he pretended to have lost. The princess bore a son, who was named Mahīdhara. When the king was advanced in years, he retired to the forests, resigning his sovereignty to his grandson; and after witnessing the glory of Mahīdhara, his parents also withdrew from the world to the silence of the hermitage: devoting all their thoughts to Śambhu, they obtained his favour; and when released from this mortal coil, they were elevated to the rank of spirits, attendant on the god and his celestial consort, as Puspadanta and his wife Jayā, the same whose indiscreet curiosity had lately been punished by their temporary return to the infirmities of human nature. — WILSON'S *Works*, III, 185.

Devagiri (Devagiri) : Deogur or Ellorā; the mountain of the gods; the Apocopie are said by Ptolemy to be also called mountains of the gods.

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Devāhuti (Devahuti) : A third daughter, according to the *Bhāgavata* of the Manu Svāyambhuva. She was married to the *ṛṣi* Kardama, and was mother of the sage Kapila.

Devaka (Devaka) : One of the sons of Ahuka. Also the name of one of the sons of Yudhiṣṭhira, the Pāṇḍava.

Devakī (Devaki) : The daughter of Devaka, who was married to Vasudeva. No person could bear to gaze upon Devakī, from the light that invested her: the gods, invisible to mortals, celebrated her praises continually from the time that Viṣṇu was contained in her person. Before the birth of Kṛṣṇa "the quarters of the horizon were irradiate with joy as if moonlight was diffused over the whole earth. The virtuous experienced new delight, the strong winds were hushed, and the rivers glided traquilly, when Janārdana was about to be born. The infant was brought forth and conveyed to a place of safety, to escape from the enraged Kaṁsa who had vowed his destruction. Kaṁsa made unavailing search for the child, and ordered that every boy in whom there were signs of unusual vigour should be slain without remorse." See KṚṢṆA.

Devakṣatra (Devakshatra) : A prince, the son of Devarāṭa, one of the descendants of Jyāmagha.

Devala (Devala) : A *ṛṣi*, the son of Kṛśaśva. He was a legislator, and has acquired additional celebrity as the grandfather of Pāṇini.

Deva-loka (Deva-loka) : The six celestial worlds between the earth and the *brahma-lokas*.

Devamīḍha (Devamidha) : An ancient Rājā of the solar race, one of the ancestors of king Janaka.

Devamiḍhūṣa (Devamidhusha) : The son of Vṛṣṇi; also the name of a son of Hṛdika.

Devamitra (Devamitra) : Also called Śākalya, a teacher of the *Ṛgveda*. He died in consequence of his being defeated by Yājñavalkya in a disputation at a sacrifice celebrated by Janaka.

Devanāmpriya-Tiṣya (Devanampriya-Tishya) : A king of Ceylon from 307 to 267 BC. He adopted Buddhism and made it, like Aśoka, with whom he was contemporary, the State religion of the island.

Devānika (Devanika) : A prince, the son of Kṣemadhanvan, one of the descendants of Kuśa.

Devāntaka (Devantaka) : One of the sons of the giant Rāvaṇa, who was killed at the siege of Laṅkā.

Devāpi (Devapi) : The son of Pratīpa, who abdicated the throne and adopted a forest life; while an ascetic in the forest he was perverted from the doctrines of the Vedas. The *Viṣṇu Purāṇa* states that he is still in existence.

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Devarakṣita (Devarakshita) : The daughter of Devaka, sister of Devakī and aunt of Kṛṣṇa; also the name of a prince who reigned in a city on the sea-shore over the Kośalas and Tāmraliptas.

Devarāṭa (Devarata) : **1.** A royal sage of the solar race, the name given to Śunaḥśepha when he was adopted by Viśvāmitra. Śunaḥśepha refused to return home with his father Ajigartha, who had offered for 300 cows, to sacrifice him (see ŚUNAḤŚEPHA) and was afterwards enrolled as the adopted son of Viśvāmitra by the name of Devarāṭa (Theodotus); **2.** Also a son of Rājā Suketu; **3.** The name of a son of Karambhi, one of the descendants of Jyāmagha; **4.** Also a name of Bhīṣma.

Devarṣis (Devarshis) : Divine sages, demi-gods; their dwelling is the region of the gods.

Devaśarman (Devasarman) : The name of a brāhmaṇa who figures in the *Pañcatantra*; he had no child and his wife was very unhappy in consequence: at length by some *mantram* the promise of a son was obtained; the child when born proved to be a snake. It was proposed that the monster should be destroyed, but maternal affection prevailed, and it was reared with tenderness. At the proper age it was married to a brāhmaṇa girl, and one night was changed into a man, intending to resume its serpent from next morning; but the girl's father discovering the deserted skin threw it into the fire, and the son-in-law ever after remained in the figure of a man.

Devasāvarṇī (Devasavarni) : The thirteenth Manu according to the *Bhāgavata*, which differs from the other Purāṇas in the enumeration.

Devaśravas (Devasravas) : One of the sons of Sura, and brother of Vasudeva.

Devatithi (Devatithi) : A Kuru prince, one of the sons of Akrodhana.

Devavat (Devavat) : A son of Akrūra; also a son of Devaka.

Devavṛddha (Devavriddha) : One of the sons of Satvata, said in the *Viṣṇu Purāṇa* to be equal to the gods.

Devayāṇī (Devayani) : The daughter of a brāhmaṇa priest named Śukra; she fell in love with her father's pupil Kañju, and finding her advances rejected, became soured in temper and vindictive in character. One day when out in the jungle with Śarmiṣṭhā, daughter of the Rājā of the *daityas* and a number of other young damsels, on reaching a pleasant pool they all threw off their garments and went into the water to bathe, when it so happened that Vāyu the god of the wind passed by, and seeing their clothes upon the bank he mingled them up together. Then when the damsels came out of the water, Devayāṇī and Śarmiṣṭhā by mistake put on each other's clothes and quarrelled. At last Śarmiṣṭhā pushed Devayāṇī into a well and left her there. A Rājā named Yayāti, who was hunting in the forest discovered her in the well and extricated her from it. Devayāṇī, on meeting

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her maid, said she would never enter the city again. Her father Śukra went to the Rājā of the *daitya*s to obtain an apology from him for his daughter's conduct. Devayāṇī said to the Rājā, "I shall be satisfied upon one condition, that when my father shall give me to a husband, your daughter who pushed me into a well, shall be given to me as a servant." To this the Rājā assented, and Devayāṇī had afterwards the daily attendance of Śarmiṣṭhā and her maids. One day the whole party were surprised by the Rājā Yayāti, who in hot pursuit of a stag burst in upon the damsels. The sight of so much loveliness almost deprived Yayāti of his senses; but the adventure terminated in Devayāṇī proposing that he should espouse her, which, on obtaining her father's consent, he did. Two or three years afterwards Śarmiṣṭhā obtained her revenge by stealing away Yayāti's affections, and Devayāṇī left him and returned to her father's house. — (WHEELER'S *Mahābhārata*). In the *VP* an entirely different account is given.

Devī (Devi) : The female of a *deva*. They also may reside either in earth or in a *deva-loka*, and leave the one for the other at will for any important purpose. Also the name of Umā the wife of Śiva.

Devikā (Devika) : The name of a river, the Deva or Goggra.

Devīkoṭa (Devikota) : A Purāṇic city, usually considered to be the modern Devicoṭṭah in the Carnatic, which is commonly believed to be the scene of Bāṇa's defeat.

Dhamajaya (Dhamajaya) : A Vyāsa, the arranger of the Vedas in the sixteenth *dvāpara*.

Dhanaka (Dhanaka) : A prince, the son of Durdama, a descendant of Yadu.

Dhanamitra (Dhanamitra) : The name of a wealthy merchant in Kālidāsa's drama of *Śakuntalā*; the merchant, trading by sea, was lost in a shipwreck; and as he was childless, the whole of his property bacame by law forfeited to the king. The king ascertained that the merchant's widow was expecting to give birth to a child, and declared that the unborn child had a title to his father's property; a proclamation which was received with acclamations of joy.

Dhana-nando (Dhana-nando) : The youngest son of Kālāśoka, king of Pāṭaliputra. The nine sons succeeded their father in the order of their seniority. The youngest was called Dhana-nando from his being addicted to hoarding treasure. He collected money to the amount of eighty *koṭī*s; and to keep it securely he diverted the Ganges from its course, by constructing a dam across it: and in a rock in the bed of the river having caused a deep excavation to be made, he buried the treasure there. Over this cave he laid a layer of stones, and to prevent the admission of water poured molten lead in it. Repeating this process, which made it like a solid rock he restored the river to its former course. This prince was afterwards killed by the brāhmaṇa Canakko, who raised Candragupta to the throne in his stead. As

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everything in India Chronology depends on the date of Candragupta, great pains have been taken by Wilson, Max Müllar, and others, to determine it accurately.

Dhanañjaya (Dhananjaya) : A fierce and venomous many-headed serpent, one of the progeny of Kadru.

Dhanañjaya (Dhananjaya) : "The conqueror of wealth"; a name of Arjuna, the third of the Pāṇḍava princes, eminent for his valour, and the particular friend of Kṛṣṇa.

Dhanañjaya-Vijaya (Dhananjaya-Vijaya): A drama in one act, the subject of which is taken from the Virāṭa Parvan of the *Mahābhārata*, and describes the recovery of the cattle of the Rāja Virāṭa by Arjuna, after they had been carried off by Karṇa and the Kuru princes. The different chiefs appear and threaten each other, and praise themselves very much in the strain of Homer's heroes. The battle is thrown into narrative, being described a conversation between Indra and some of his attendants as they contemplate it from the clouds. The drama belongs to the class termed *vyāyoga*.

Dhaneyu (Dhaneyu) : A prince; one of the ten sons of Raudrāśva, a descendant of Puru.

Dhāngar (Dhangar) : A tribe chiefly employed in felling the jungle. They are an industrious and active people, who put their hands to any service and are able-bodied and well-conducted. In southern India the Dhāngars are shepherds and cultivators.

Dhaniṣṭhā (Dhanishtha) : An asterism, or lunar mansion, in Mṛgavīthi, in the southern Avasthāna.

Dhanur-veda (Dhanur-veda) : The science of archery or arms, taught by Bhṛgu.

Dhanvantara (Dhanwantara) : A sage produced from the churning of the ocean, robed in white, and bearing in his hand the cup of *amṛta*, which was afterwards seized by the *daitya*s. He is called the physician of the gods. In a second birth he was the son of Dīrghatamas, and taught the *Āyurveda*, or medical science. He was exempt from human infirmity, and master of universal knowledge. The only work at present existing under the title of *Āyurveda* is said to have been revealed by Dhanvantari to his pupil Suśruta; Dhanvantari having himself, as he declares, received it from Bramhā.

Dhānyas (Dhanyas) : The designation of vaiśyas in Krauñca-dvīpa.

Dhāra (Dhara) : A city to the south of the river Godāvarī, where the celebrated Rājā Vikrama resided.

Dhāraṇa (Dharana) : Steady thought; retention or holding of the image or idea formed in the mind by contemplation; one of the eight stages by which

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'Yoga' must be accomplished. See YOGA.

Dharaṇī (Dharani) : A daughter of the *pitṛs*, and wife of Meru. In the *Viṣṇu Purāṇa* she is said to have been well acquainted with theological truth; addicted to religious meditation; accomplished in perfect wisdom, and adorned with all estimable qualities.

Dharbaga (Dharbaga) : The son of Ajātaśatru, king of Magadha, one of the ten Śaiśunāgas, the aggregate of whose united reigns amounted to three hundred and sixty-two years.

Dharkār (Dharkar) : A very low caste, much lower than the *camārs*, yet considerably above the *ḍoms*. They are workers in reeds and canes, and manufacture cane stools and chairs, palm-leaf fans, matting for floors and the like. Some of them are employed as porters. — SHERRING.

Dharma (Dharma) : The god of justice; the Hindu Pluto. See YAMA.

Dharma (Dharma) : A Prajāpati, one of the mind-engendered sons of Brahmā, with form and faculties derived from his corporeal nature. He married thirteen daughters of Dakṣa. It is evident from the names of these daughters (faith, devotion, &c.) that they are allegorical personages, being personifications of intelligences and virtues and religious rites, and being therefore appropriately wedded to the probable authors of the Hindu Code of religion and morals, or to the equally allegorical representation of that code, Dharma, moral and religious truth. — *VP.*

Dharma (Dharma) : Virtue, religion, duty, law, moral and religious truth according to the law and the Vedas. Any peculiar or prescribed practice or duty; thus giving alms, &c., is the *dharma* of a householder: administering justice is the *dharma* of a king; piety is the *dharma* of a brāhmaṇa; courage is the *dharma* of a kṣatriya, &c.

Dharma Rāja (Dharma Raja) : A name of the eldest of the five Pāṇḍavas, Yudhiṣṭhira, (q. v.) son of Kuntī Devī, by Yama; Pāṇḍu, the nominal father, being impotent.

Dharmadhris (Dharmadhris) : One of the Svaphalka, a descendant of Śini.

Dharmadhvaja (Dharmadhwaja) : **1.** A king of Mithilā,— who is also called Janaka; **2.** The name of king of Burdwan, mentioned in the *Betāla Pañcaviṁśatī*, as having restored Brāhmaṇism, which had been put aside for the Jaina religion.

Dharmaketu (Dharmaketu) : A prince, the son of Suketana (according to the *Bhāgavata* list), a descendant of Alarka. In the *Viṣṇu Purāṇa* he is made the son of Sukumāra, and in the Agni he appears as the son of Alarka himself.

Dharmanetra (Dharmanetra) : The son of Haihaya, a descendant of Yadu — the tribe in which Kṛṣṇa was born.

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Dharmapāl (Dharmapal) : One of the ministers of justice of Mahārāja Daśaratha.

Dharmāraṇya (Dharmaranya) : A Purāṇic city in the mountainous part of Magadha, the residence of Amūrtarajas.

Dharmāraṇya (Dharmaranya) : Is also the name of the wood to which the god of justice is said to have fled through fear of Soma the moon-god.

Dharmaratha (Dharmaratha) : A prince, the son of Divaratha. He is said to have drank the *soma* juice along with Indra.

Dharmarāya habba (Dharmarya habba) : An annual festival in honour of the five Pāṇḍava princes, the eldest of whom Yudhiṣṭhira, is also called Dharmarāya. The festival is a very popular one amongst the śūdras, though brāhmaṇas take no part in it. The *pujārī* or priest who officiates is a śūdra. In the morning ablutions are performed in tanks; during the day buffaloes and sheep are sacrificed; and in the evening a car is drawn through the principal streets.

Dharma-śāstra (Dharma-sastra) : A law book; the three principal topics of all such are *ācāra*, rules of conduct; *vyavahāra*, judicature; and *prāyaścitta*, penance. The Code of Yājñavalkya is termed Dharmaśāstra; as is also the Code of Manu.

Dharma-sāvarṇī (Dharma-savarni) : The Manu of the eleventh *manvantara*. One of the mind-engendered sons of a daughter of Dakṣa, by himself and the three gods Brahmā, Dharma and Rudra, to whom he presented her on Mount Meru.

Dharṣṭakas (Dharshtakas) : A race of kṣatriyas, some of whom obtained brāhmaṇhood upon earth. — *VP*.

Dhātā (Dhata) : A Rudra, the son of Bhṛgu by Khyāti.

Dhātakī (Dhataki) : A prince, the son of Savaṇa, king of Puṣkara—an island without mountains or rivers in which men live a thousand years without sickness or sorrow. — *VP*.

Dhātṛ (Dhatri) : A son of Viṣṇu and Lakṣmī, married to Ayatī, daughter of Meru.

Dhātu (Dhatu) : A linguistic root. In European languages if grammar attempts to reduce a word to its last limit, it calls such a limit its 'root', and a root in grammar thus answers to an element in chemistry, representing the farthest result of analysis attainable by the analyser; but in Sanskrit grammar, — *dhātu*, though generally translated root, does not imply that which is expressed by the European term. The former designates that theoretical form, from which, by conjugational affixes, verbal bases, and by *kṛt* affixes nominal bases may be derived. Yet as such derivations may not only be made from those forms which have been collected in lists called *Dhātupāṭha*, and may be called primary *dhātus*, but also from those

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derivative forms,— the passives, intensives, causals, desideratives, and denominatives;—even these derivative forms are, to the Hindu grammarian *dhātus*. To his mind therefore a *dhātu* is not an absolutely last linguistic element; but even a primary *dhātu*, or that form from which passive and other secondary *dhātus* could be derived, is to him only form which, to the *popular* understanding, appeared to be a last limit of derivation."*

Dhātu-Pārāyaṇa (Dhatu-Parayana) : A celebrated commentary on *dhātus*, written by Hemacandra.

Dhaumya (Dhaumya) : **1**. The name of the brāhmaṇa who was engaged by the Pāṇḍavas to be their *purohita* or family priest. He also officiated as Hotṛ and cooked the sacrifice when it was offered. He accompanied the Pāṇḍavas on their exile; and on their return performed the inauguratory ceremonies for Rājā Yudhiṣṭhira; and the great *aśvamedha* squeezed milk out of the horse's ear; **2**. A great sage who is said to have had iron teeth.

Dhava (Dhava) : (Fire). A deity of the class termed Vasu; because they are always present in light or luminous irradiation.

Dhenuka (Dhenuka) : A demon, fierce and malignant, who in the form of an ass, attacked Balarāma when a boy, and began to kick him on the breast with his hinder heels. Balarāma however, seized him by both hind legs, and whirling him round till he expired, tossed his carcase to the top of a palm tree from the branches of which it struck down abundance of fruit, like rain drops poured upon earth by the wind. *Viṣṇu Purāṇa*, 517.

Dhi (Dhi) : The wife of the Rudra Manyu.

Dhimat (Dhimat) : One of the six sons of Pururavas; the name also of the valiant son of Virāṭ.

Dhīṣaṇā (Dhishana) : A princess of the race of Agni, and wife of Havirdhāna.

Dhiṣṇyas (Dhishnyas) : The seven little circles extending in a straight line from the Marjāla to the Agnīdhra fire. — *AitBrā.*

Dhobī (Dhobi) : The washerman caste. Hindus, even the poorest, do not wash their own clothes. Although the garments worn by many are both scanty and simple, yet the thought never occurs to them that, for the sake of economy, it would be advisable for themselves or their wives to devote an hour or two occasionally to this operation. That it is contrary to custom is a sufficient reason with them to pay a *dhobī* for doing that which they could so easily do themselves.

Dhobīs first steam the clothes by hanging them in a bundle over a cauldron of boiling water. They are then taken to a stream or pond where they are thoroughly washed with the aid of fuller's earth. The *dhobī* stands in the water, and taking a quantity of clothes by one end into his two hands he raises them aloft in the air and brings them heavily down upon a huge

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stone slab at his feet. This operation he repeats until the clothes are perfectly clean. They are not, however, quite so strong as when he commenced. — SHERRING.

Dhotī or Dhotra (Dhoti or Dhotra) : The cloth wrapped round the loins, and universally worn by Hindus. It is spoken of by Nearchus as reaching to the middle of the leg. It is from 2½ to 3½ yards long by 2 to 3 feet broad. "Native sepoys march thirty or forty miles a day in *dhotīs* without fatigue." "In the frescoes on the caves of Ajantā this costume is carefully represented."— *Edin. Rev.*, Jan. 1868.

Dhṛdhaśva (Dhridhaswa) : One of the three sons of Kuvalayāśva, who escaped from the conflict with the demon Dhundu.

Dhṛṣṭa (Dhrista) : One of the sons of the Manu Vaivasvata. Before their birth the Manu, being desirous of sons, offered a sacrifice for that purpose to Mitra and Varuṇa; but the rite being deranged through an irregularity of the ministering priest, a daughter, Ilā, was produced. See ILĀ and MANU. From Dhṛṣṭa sprang the kṣatriya race of Dharṣṭakas.

Dhṛṣṭadyumna (Dhrishtadhyumna) : A prince, the son of Rājā Drupada, in whose reign the possessions of the Pañcālas were divided. Dhṛṣṭadyumna was the brother of Draupadī, who proclaimed the terms of her *svayaṁvara*.

> "The gallant Dhṛṣṭadyumna on the plain
> Descended, and his father's will proclaimed;—
> Princes, this bow behold ! You mark — these shafts —
> Who'er with dextrous hand at once directs
> Five arrows to their aim; and be his race,
> His person, and his deeds, equivalent
> To such exalted union, — He obtains
> My sister for his bride. My words are truth.
> Thus said, he to the Princess next described
> Each royal suitor by his name and lineage,
> And martial deeds; and bade her give the wreath
> To him whose prowess best deserved the boon.

Arjuna was the successful suitor, and Draupadī became the wife of the five Pāṇḍu brothers. Dhṛṣṭadyumna followed the brothers home, and ascertained that they were not brāhmaṇas but kṣatriyas of the royal house of Hastināpura, and soon acquainted his father with the tidings. At the beginning of the great war Dhṛṣṭadyumna was elected commander-in-chief; after several days' fighting, Rājā Drupada was slain by Droṇa, and Dhṛṣṭadyumna vowed that he would be revenged for his father's death by killing Droṇa. This he did the following day, aided by Bhīma. He was afterwards surprised by Aśvatthāmā, the son of Droṇa, while sleeping in the tents of the Pāṇḍavas and was barbarously murdered. See DRUPADA. [From the Supplement →] The son of Rājā Drupada and brother of

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Draupadī. Their birth was remarkable and occurred under the following circumstances: King Drupada, after his disgrace and the dismemberment of his kingdom, burning with resentment, had recourse to supernatural agency to procure the birth of a son, who should one day avenge his defeat and accomplish the death of Droṇa. After some difficulty he prevailed on two learned brāhmaṇas, named Yāja and Upayāja, who performed a sacrifice for this purpose, and at the proper period summoned the Queen of Drupada to assist at the rite. Her Majesty was engaged at her toilet, and delaying her arrival with true feminine want of punctuality, the ceremony was complete without her. Two children, one male, one female, arose from out of the sacrificial fire. The former was Dhṛṣṭadyumna, who appeared with a diadem on his head, armed in full mail, and bearing a bow and arrow in his hand. The latter was Kṛṣṇa, so named from her black complexion, though of exceeding beauty. She is better known by her patronymic Draupadī, the daughter of Drupada. Dhṛṣṭadyumna proclaimed the terms of her *svayamvara*. — F. JOHNSON.*

Dhṛṣṭaketu (Dhristakatu) : **1.** The son of Dhṛṣṭadyumna, he commanded the troops of Cedi and Mālwā in the great war; **2.** The name of a son of Satyadhṛti, king of Mithilā, who was celebrated for his piety, and received the designation of "royal saint"; **3.** A son of Suketu, a descendant of Alarka.

Dhṛṣṭaśarman (Dhrishtasarman) : A prince, one of the sons of Svaphalka, of the family of Anamitru.

Dhṛṣṭi (Dhrishti) : The war minister of Mahārājā Daśaratha.

Dhṛta (Dhrita) : A prince, the son of Dharma.

Dhṛtamatī (Dhritamati) : A river among those enumerated in the *Viṣṇu Purāṇa* as one of the rivers of Bhārata.

Dhṛtarāṣṭra (Dhritarashtra) : The elder son of Kṛṣṇa Dvaipāyana and the widow of Vicitravīrya (See BHĪMA), king of Hastināpura, and father of Duryodhana and his ninety-nine brothers. Being blind from birth, he eventually delivered his sceptre to Duryodhana, at whose suggestion he banished the Pāṇḍava princes, his own nephews, from his kingdom. It is to him that his charioteer and bard (*sūta*), Sañjaya, relates the *Bhagavad Gītā*, or dialogue between Kṛṣṇa and Arjuna, having received, as he says, from the Vyāsa, the mystic power of being present while it was carried on. His wife's name was Gāndhāri, and the chief of her hundred sons were Duryodhana, Duḥśāsana, Vikarṇa, and Citrasena. (Dhṛtarāṣṭra is derived from *dhṛta*, 'held firm'; and *rāṣṭra*, a 'kingdom', 'who tenaciously maintains the sovereignty'. The name, Schlegel observes, may have arisen from his remaining on the throne in spite of his blindness.) (J.C. THOMSON.) On the death of Duryodhana, who was killed by Bhīma, he meditated revenge, and caused an instrument of strongly constrictive power to be made, which he

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wore on his person; and then expressed a strong desire to embrace Bhīma, his nephew, before he died. Kṛṣṇa being aware of the device (the hug as of a bear) caused a stone image to be substituted; and as the blind king could not distinguish the difference, he was deceived, and Bhīma escaped.

Dhṛtarāṣṭra was also the name of a powerful many-headed serpent, of immeasurable might; one of the progeny of Kadru.

Dhṛtarāṣṭrī (Dhritarashtri) : The daughter of Kaśyapa, one of the wives of Garuḍa and mother of geese, ducks, teal and other water-fowl.

Dhṛtavrata (Dhritavrata) : One of the eleven Rudras. Also the name of a prince, one of the descendants of Anu.

Dhṛti (Dhriti) : Steadiness. One of the twenty-four daughters of the patriarch Dakṣa, married to Dharma (righteousness), their son was Niyama (precept). Dhṛti was also the name of several princes — of a son of Vethavya, king of Mithilā; of a son of Babhru; and of a son of Vijaya. The wife of Manu, one of the eleven Rudras, was named Dhṛti.

Dhṛtimat (Dhritimat) : A celebrated sage, the son of Kīrtimat, by his wife Dhenukā. Also the name of a son of Yavinara.

Dhruva (Dhruva) : The polar star, the pivot of the atmosphere; on it rests the seven great planets, and on them depend the clouds: the rains are suspended in the clouds and fall for the support of created beings. This source of rain is termed the sacred station of Viṣṇu, and the support of the three worlds. *Viṣṇu Purāṇa*, Ch. VIII. From it proceeds the stream that washes away all sin, the river Gaṅgā, embrowned with the unguents of the nymphs of heaven, who have sported in her waters. Having her source in the nail of the great toe of Viṣṇu's left foot, Dhruva receives her and sustains her day and night devoutly on his head. — *VP, Ibid.*

As Dhruva revolves it causes the moon, sun and stars to turn round also; and the lunar asterisms follow in its circular path, for all the celestial luminaries are bound to the polar star by aerial cords. The rain is evolved by the sun; the sun is sustained by Dhruva; and Dhruva is supported by the celestial porpoise-shaped sphere, which is one with Nārāyaṇa. Nārāyaṇa, the primeval existent, and eternally enduring, seated in the heart of the steller sphere, is the supporter of all beings. — *VP*, Ch. IX.

Dhruva was the son of Uttānapāda and Sunīti; when a child he observed his half-brother Uttama in the lap of his father as he was seated on his throne, and was desirous of ascending to the same place. He was reproved for this by the mother of Uttama, Suruci, the favourite wife of his father. The boy being angry went to the apartment of his own mother, who took him on her lap and asked what had vexed him. Sunīti, distressed by the narrative of the boy, said, Suruci has rightly spoken; thine, child, is an unhappy fate, those who are born to fortune are not liable to the insults of their rivals. Yet be not afflicted my child. That the king favours Suruci is

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the reward of her merits in a former existence. It is not proper for you to grieve; a wise man will be contented with that degree which appertains to him; be amiable, be pious, be friendly, be assiduous in benevolence to all living creatures; for prosperity descends upon modest worth as water flows towards low ground.

Dhruva answered: 'Mother, the words that you have addressed to me for my consolation, find no place in a heart that contumely has broken. I will exert myself to attain such elevated rank that it shall be revered by the whole world." The youth then went forth from his mother's dwelling and applied to seven *muni*s, whom he found sitting in an adjoining thicket. By their advice he devoted himself entirely to the service of Viṣṇu, concentrating his whole mind on this one object. He commenced a course of religious austerities; resisted all the attempts made to change his purpose; and was finally elevated by Viṣṇu to the skies as the pole-star. — *VP.*

Dhruva-sandhi (Dhruva-sandhi) : One of the sons of Rājā Tresandhi, king of Ayodhyā, and father of Brarata.

Dhruva-sandhi (Dhruvasanthi) : A prince, the son Puṣya, a descendant of Rāma.

Dhruyu (Dhruyu) : The eldest son of king Yayāti, by his wife Śarmiṣṭhā; called in some of the Purāṇas, the handmaid of his first wife Devayāṇi. Dhruyu became king of the western part of his father's dominions.

Dhūmaketu (Dhumaketu) : (Comet). An allegorical personage, the son of Kṛṣāsva, by his wife Arciṣ (flame). The deified weapons of the gods were by progeny of Kṛṣāsva. Dhūmaketu is also the name of one of the sons of Tṛṇavindu by the celestial nymph Alambuṣā, who bacame enamoured of Tṛṇavindu.

Dhūmrakeśa (Dhrumrakesa) : One of the five sons of the celebrated Pṛthu, the universal emperor or Cakravarttī.

Dhūmrākṣa (Dhumraksha) : One of Rāvaṇa's generals, who was killed at the seige of Laṅkā.

Dhūmrāsva (Dhrumraswa) : The son of Sucandra and king of Vaiśālī—the city founded by Vaiśālī, son of Tṛṇavinda. The Buddhists consider Vaiśāli to be Prayāga, or Allahabad. Among them it is celebrated as a chief seat of the labours of Śākhya and his first disciples.

Dhundu (Dhundu) : An *asura*, or demon, represented as most formidable. The pious sage Uttāṅka was much harassed by this demon, and king Kuvalayāśva, inspired with the spirit of Viṣṇu, determined to destroy it. In the conflict the king was attended by his sons to the number of twenty-one thousand, and all these with the exception of three perished in the engagement, consumed by the fiery breath of Dhundu. The demon hid himself beneath a sea of sand, which Kuvalayāśva and his sons dug up,

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undeterred by the flames which checked their progress and finally destroyed most of them. The king was afterwards entitled Dhundumāra. The legend is supposed to have originated in some physical phenomena as an earthquake or volcano. — *VP.*

Dhundumāra (Dhundumara) : The name of Kuvalayāśa, after the conflict above described. In the *Rāmāyaṇa* he is termed the son of Triśaṅku.

Dhūti (Dhuti) : One of the twelve Ādityas who in a former *manvantara* were deities called Tuṣitas ; they entered the womb of Aditi, daughter of Dakṣa, and were born as the sons of Kaśyapa, and named the twelve Ādityas.

Dhyāna (Dhyana) : Profound meditation on Viṣṇu. When the image (of Viṣṇu) never departs from the mind of the sage, whether he be going or standing, or be engaged in any other voluntary act, then he may believe his retention to be perfect. There are six stages in the attainment of this object: (1) Yama, acts of restraint and obligation; (2) *Āsana*, sitting in particular postures; (3) *Prānāyāma*, modes of breathing; (4) *Pratyāhāra*, exclusion of all external ideas; (5) *Bhāvanā*, apprehension of internal ideas; (6) *Dhāraṇā*, fixation or retension of those ideas. Those who thus devote themselves to meditation, must divest their minds of all sensual desire, and have their attention abstracted from every external object, and absorbed with every sense in the prescribed subject of meditation. Patañjali says, "Restraint of the body, retention of the mind, and meditation, which thence is exclusively confined to one object, is *dhyāna*." See *VP*, p. 657.

Digambara (Digambara) : A naked ascetic, or gymnosophist. The Jains are divided into two principal divisions, Digambaras and Śvetāmbaras; the former of which appears to have the best pretensions to antiquity, and to have been most widely diffused. The discriminating difference is implied in these terms, the former meaning the sky-clad, that is, naked; and the latter the white robed, the teachers being so dressed. In the present-day, however, the Digambara ascetics do not go naked, but wear coloured garments; they confine the disuse of clothes to the period of their meals, throwing aside their wrapper when they receive the food given them by their disciples. — WILSON.

Dīkṣā (Diksha) : Certain ceremonies preliminary to a sacrifice. It also means a new birth — and a rite of initiation.

Dīkṣā (Diksha) : The wife of Ugra, one of the eight Rudras or manifestations of Brahmā; or according to the *Bhāgavata*, the wife of Vāmadeva, another Rudra.

Dīkṣanīya Iṣṭi (Dikshaniya Ishti): A curious sacrificial ceremony, apparently suggested by "a feeling nearly akin to belief in original sin. The gods, and especially Viṣṇu and Agni, are invoked to come to the offering with the *dīkṣā*. 'Grant the *dīkṣā* to the sacrifice. Agni as fire, and Viṣṇu as the sun, are invoked to cleanse the sacrificer, by the combination of their

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rays, from all gross and material dross. The worshipper is then covered up in a cloth, on the outside of which is placed the skin of a black antelope; and, after a certain time has elapsed, and specified prayers have been recited, the coverings are removed, the new birth is considered to have been accomplished, and the regenerated man descend to bathe."*

Dīkṣāvisarjane (Dikshavisarjane): A religious ceremony amongst brāhmaṇas; it is customary for a man to allow his hair to grow for six months after his marriage, and then go to his father-in-law's house to have his head shaved; this act, and the observances which accompany it, is termed *dikṣāvisarjane*.

Dilīpa (Dilipa) : The son of Aṁśuman and father of Bhagīratha who brought Gaṅgā down to the earth.

Aṁśuman's son, Dilīpa famed,
Begot a son Bhagīratha named,
From him the great Kakutstha rose;
From him came Raghu feared by foes.

Dilīpa is described in the *Raguvaṁśa* as a grand ideal of what a king should be.

"Tall and broad-shouldered, stout and strong of limb,
Valour incarnate fixed her throne in him,
Matchless in beauty and heroic might,
He towers like Meru in his lofty height.
Meet for his god-like form, his noble mind
To worthy studies in his youth inclined.
Thence great designs inspired his generous soul,
And mighty deeds with glory crowned the whole."

This monarch was the delight of his subjects, who followed him as their guide, and thereby obeyed the laws of Manu.

"And well they knew the tax they gladly paid,
For their advantage on the realm was laid.
The bounteous sun delights to drink the lakes,
But gives ten thousand-fold the wealth he takes."

Just as the earth and water, fire and ether, were given by the good creator for the benefit of all mankind; so was the king, Dilīpa, sent to bless his subjects, and find his own happiness in that of others. Theft was unknown in his dominions, and

"He ruled the earth, from rival sceptre free,
Like one vast city girdled by the sea."

But one boon was wanting. He had a lovely queen, but no son.

"Oh ! how he longed, that childless king, to see

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A royal infant smiling on her knee;
With his dear mother's eyes and face divine,—
A second self to ornament his line!'

In the hope of attaining this boon he resolves to seek his holy guide, the renowned Vasiṣṭha, who now lived far away in a secluded hermitage. His queen goes forth with him, and they travel in a car, which "tells his coming with the music of its bells".

"Fresh on their cheeks the soft wind gently blows,
Wafting the perfume of the woodland rose:
And, heavy with the dust of rifled flowers,
Waves the young branches of the mango bowers.
They hear the peacock's joyous cry; his head
Lifted in wonder at the courser's tread.
They watch the cranes in jubilant armies fly,
Crowning, like flowers, the portals of the sky.
From shady coverts by the way, the deer
Throw startled glances when the car is near.

* * * * * *

Through towns they pass, and many a hamlet fair,
Founded and cherished by their royal care."

Peasants bring them curds and milk; . . . the king calls attention to the varied beauties of the woodland scene; and, lost in delight, they reach the end of their journal quite unexpectedly.

"Evening is come, and, weary of the road,
The horses rest before the saints' abode."

The hermitage reminds one of that described in Kālidāsa's play, Śakuntalā. Hermits from the neighbouring forest have come for grass and fuel; playful fawns are waiting to be fed with rice; young girls are watering the roots of trees, &c.

The king and the queen are most kindly received.

After "food and rest", the sage inquires of the king his wishes, and having heard that

"Mother earth, whom tears nor prayers have won,
Is still ungracious, and denies a son,"

and that "the spirits of his fathers pine", seeing no hope of funeral offerings, . . . the great Vasiṣṭha falls into profound meditation, and, after a few minutes, announces the cause of the misfortune. The king, Dilīpa, had once, thoughtlessly and unconsciously, omitted to pay reverence to "the holy cow", which was lying under a celestial tree near the falls of the Ganges. . . . Therefore, by way of penance, he and his queen must tend a cow, called Nandinī, in the sacred woods close by; and when they have gained the love of this descendant of the affronted cow, the curse will be removed. The

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attendance is given faithfully: the queen worships the cow, by walking round her and scattering grain; and the king cannot be persuaded, even by illusive phantoms, to desert his trust. He hastens to the queen;

"And though she read at once his looks aright,
He told her all again with new delight.
Then, at the bidding of the saint, he quaffed
Of Nandinī's pure milk a precious draught,
As though, with thirst that rises from the soul,
He drank eternal glory from the bowl."

At the dawn of day,

"Swift towards their home the eager horses bound;
The car makes music o'er the grassy ground.
They reach the city, where the people wait,
Longing to meet their monarch, at the gate.
Dim are his eyes, his cheek is pale, his brow
Still bears deep traces of his weary vow."

In due time a son was born.

"There was a glory round the infant's head;
And e'en the unlit torches seemed to shine
As in a picture, with that light divine."

And, when all rites had been duly performed,—

"Still greater glory crowned Dilīpa's son."

— *A&MI*, Vol. II, pp. 99-101.

Kālidāsa in the *Raghuvaṁśa* makes Raghu the son of Dilīpa and great grandfather of Rāma.

Dima (Dima) : A drama of a similar but more gloomy character than the *Samavakāra* (q.v.) and is limited to the representation of terrific events, as portents, incantations, sieges, and battles. It comprehends four acts. The hero should be a demon, demi-god or deity. — WILSON.

Dina-cariyava (Dina-chariyawa): The daily observances of Buddhist priests. These are very numerous, and are prescribed with minute detail. At the conclusion it is said the priest must maintain a course of good behaviour, he must keep under the five senses, with matured wisdom, and without any haughtiness of either body, speech or mind.

Dīpaka (Dipaka) : The Illumination. A figure of poetical rhetoric throwing "a quickening ray of light upon the colouring of the poet's pictures; for its power it is indebted to arrangement in general, especially to the connection of the single verb, which (to use the expression of the commentator) lights up the whole description."— COLEBROOKE.

Dīpakarṇī (Dipakarni) : An ancient monarch, whose wife, named Śaktimatī, more dear to him than his existence, whilst reposing in a bower in the

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garden, was bitten by a snake, and died. The king, overcome with grief for her loss, made a vow to observe perpetual continence — a vow to which he rigidly adhered, although the want of a son to succeed him in the kingdom was a subject of profound affliction to him. Whilst thus distressed, he was directed by Śiva, in a dream, in what manner to obtain a son and successor, without violating his faith to his departed wife. For the remainder of the legend, see SĀTAVĀHANA.

Dīpāvalī-habba (Dipavali-habba) : A festival instituted in memory of two celebrated giants, Bāla-cakravartī and Narakāsura. The latter had become the scourge of the human race and infested the earth with his crimes. Viṣṇu at length delivered both gods and men from the terror of this monster, whom he slew after a dreadful combat. The contest ended but with the day. Thus Viṣṇu not having it in his power to make his diurnal ablutions before the setting of the sun, had to perform them in the night. The brāhmaṇas in commemoration of this great event, put off their ablutions to the night; and this is the only occasion, in the course of the year, in which they can transgress the ordinance of never bathing after sunset. But this exception of the nocturnal bathing, possesses a high degree of merit, and is conducted with solemnity.

The word *Dīpāvalī-habba* signifies the Feast of Lamps; and the Hindus actually light a great number of lamps round the door of their houses. They make paper lanterns also, which they hang in the streets. The husbandmen celebrate this festival in a different way. Being then the harvest time for grain they assemble in the *rāgī* fields and offer prayers or sacrifices. Some sacrifice to the dunghill which is afterwards to enrich the ground. The offerings consist of burning lamps, fruits, or flowers which are deposited in the mass of ordure. — ABBÉ DUBOIS.

Dīptimat (Diptimat) : One of the sons of Kṛṣṇa by Rohiṇī. The *Viṣṇu Purāṇa* says that Kṛṣṇa had one hundred and eighty thousand sons, but the names of only a few are given.

Dīrghabāhu (Dirghabahu) : A prince, the son of Khaṭvāṅga.

Dīrghamukha (Dirghamukha) : A crane that figures in the *Pañcatantra*; the name means "long bill".

Dīrghatamas (Dirghatamas) : The son of Kāśīrāja and father of Dhanvantari. Another Dīrghatamas was the son of Utathya, and some of the Purāṇas have an absurd story of the circumstances attending his birth.

Dirzī (Dirzi) : The tailor-caste. The occupation of a tailor is held in much greater estimation in India than in England. It is common for a family to keep its own *dirzī* who ranks equal to any servant of the house. They have no power of invention, but in imitative ability they are prodigies. Tailors form a separate tribe, and are divided into seven or eight sub-castes or clans, who do not intermarry.— SHERRING.

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Diś (Dis) : Space, which is said in the *Bhāgavata* to be the deity which presides over the ear. Diś is also the name of a river in the *Viṣṇu Purāṇa*.

Diśā (Disa) : The wife of Bhīma, one of the eight Rudras.

Diṣṭa (Dishta) : One of the sons of Manu Vaivasvata, the son of the celestial luminary.

Diti (Diti) : A daughter of Dakṣa, who became one of the wives of Kaśyapa, and mother of the *daityas*, q.v. She is termed the general mother of Titans and malignant beings. Diti having lost her children propitiated Kaśyapa; and the best of ascetics promised her a boon: on which she prayed for a son of irresistible prowess who should destroy Indra. The *muni* granted his wife the gift on one condition, "You shall bear a son", he said, if with thoughts wholly pious, and person entirely pure, you carry the babe in your womb for a hundred years." Diti consented, and during gestation, observed the rules of mental and personal purity. Indra, aware of what was going on, tried to prevent it; and in the last year of the century an opportunity occurred. Diti retired one night to rest without performing the prescribed ablution of her feet, and fell asleep: on which the thunderer divided the embryo in her womb into seven portions. The child thus mutilated, cried bitterly. Indra not being able to console and silence it, divided each of the seven portions into seven, and thus formed the swift-moving deities called Māruts (winds). "In this myth of Indra destroying the unborn fruit of Diti with his thunderbolt, from which afterwards came the Māruts or gods of wind and storm, geological phenomena are, it seems, represented under mythical images. In the great mother of the gods is, perhaps, figured the dry earth: Indra the god of thunder rends it open, and there issue from its rent bosom the Māruts or exhalations of the earth. But such ancient myths are difficult to interpret with absolute certainty." — GORRISEO.

Divākara (Divakara) : A prince, the son of Prativyoman, of the family of Ikṣvāku, q.v.

Divaratha (Divaratha) : A prince, the son of Para, a descendant of Aṇu.

Divaspati (Divaspati) : The Indra of the the thirteenth *manvantara*.

Divijata (Divijata) : One of the sons of Pururavas, according to the list in the *Matsya*.

Divodāsa (Divodasa) : **1.** A king mentioned in the *Ṛgveda* who coveted one of the hundred impregnable cities of the black-skinned Sambara. Indra hurled Sambara from the mountain; he destroyed ninety-nine cities and gave the hundredth to Divodāsa; **2.** A king of Kāśī (Benāres) — the son of Bhīmaratha. There are some curious legends connected with this prince. It is said that Śiva and Pārvatī, desirous of occupying Kāśī, which Divodāsa possessed, sent a teacher named Nikumbha, to lead the prince to the adoption of Buddhist doctrines; in consequence of which he was expelled

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from the sacred city, and founded another on the banks of the Gomatī; or according to other accounts, he took a city on that river from the family of Bhadraśreṇya; that Durdama the son of Bhadraśreṇya, recovered the country; that the son of Divodāsa Pratardana, subsequently conquered it from his descendants.

Divya (Divya) : One of the sons of Satvata.

Ḍola Yātrā or Ḍolostsava (Dola Yatra or Dolostsava) : The swining festival; as commemorated in Bengal, this festival begins on the fourteenth day of the light half of Phālguna (about the middle of March). The head of the family fasts during that day. In the evening fire-worship is performed; after which the officiating brāhmaṇa sprinkles upon an image of Kṛṣṇa, consecrated for the occasion, a little red powder, and distributes a quantity of the same among the persons present. (HOLĪ) A bonifire is made on a spot previously prepared, and a sort of Guy-Fawkes-like effigy, termed Holikā, made of bamboo laths and straw is formally carried to it and committed to the flames. In many cases musicians and singers are in attendance. The day is then spent in merriment and feasting, with many of the sports practised during the *Holī*, q.v.

Ḍom (Dom) : An aboriginal tribe, of dark complexion and small stature, considered by Hindus to be the type and representative of all uncleanness. In their opinion humanity finds its extremest degradation in the *ḍom*. He is loathed and avoided as scum and filth; in fact no language can properly designate the social degradation of his position. The occupation of the *ḍom* is, in some respects, the same as that of the Dharkār caste, namely, to make cane chairs and stools, and palm-leaf fans. He also manufactures various articles from the bark of the bamboo. *Dom*s are also employed as street-sweepers; and assist at the cremation of the dead, laying the logs of wood in order on the ground, and bringing the lighted straw; the *ḍom* in fact is the only person who can furnish the light for the purpose. — SHERRING.

Doṣa (Dosha) : The wife of Kalpa, the son of Dhruva.

Dragons (Dragons) : These are represented in the *Viṣṇu Purāṇa* to be the progeny of Surasā; one of the *daitya*s.

Drama (Drama) : It is said by Professor Wilson that the invention of dramatic entertainments is usually ascribed by Hindu writers to a *muni* or inspired sage, named Bharata. The dramatic representations originally were of three kinds, *nāṭya*, *nṛtya*, and *nṛtta;* and were exhibited before the gods by the *gandharva*s and *apsarasa*s, the musicians and nymphs of Indra's heaven, who were trained by Bharata to the exhibition.

Of these different modes of representation the *nāṭya* is the only one strictly dramatic, being defined to be gesticulation with language. The *nṛtya* is merely pantomime, and the *nṛtta*, simple dancing. The other two modes of performance termed *tāṇḍava* and *lāsya* are merely styles of dancing.

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An intimate connexion between the idea of dancing and dramatic representation may be observed, and this no doubt subsisted in the classical drama. The dances of the Chorus were no less important than their songs, and the arrangement of the ballet was as much the task of the author as the invention of the plot.

Bharata was probably one of the earliest writers by whom the art was reduced to a system. His *sūtra*s, or aphorisms, are constantly cited by commentators on different plays, and suggest the doctrines which are taught by later authors. One of the best and earliest existing treatises on dramatic literature, is the *Daśa-Rūpaka,* or description of the ten kinds of theatrical compositions, of which the term *rūpaka* is the most appropriate designation. This work is exclusively devoted to dramatic criticism. An account of other works treating of poetical or rhetorical composition will be found under their respective titles. For the different kinds of dramatic entertainments consult RŪPAKA, NĀṬAKA, PRAKARAṆA, &c.

"The plays of the Hindus are not numerous; they were only acted on special occasions, and the subject of the plot is with predilection borrowed from the legendary literature of ancient India. Hindu dramatists have little regard for unity of time, place and action; and with the exception of Kālidāsa, they must be considered as inferior in poetical worth to the renowned dramatic writers of ancient Greece and of modern Europe. Besides the reasons to be sought for in the religious, mystical and metaphysical tendencies of the Hindu mind, a free development of the Hindu drama was probably also impeded by the heavy and artificial canon which weighed upon Hindu dramaturgy, and which, ascribed to sacred sources, and looked upon as a law not to be transgressed by any dramatic poet, did not allow much scope for poetical imagination, and would keep down any free movement upon which it might have ventured. The various kinds of dramatic performances, the number of their acts, the characters of the plays, the conduct of the plot, the sentiments to be represented and even the modes of diction — all these were strictly regulated; so much so, that in spite of the differences which must exist between different authors and plays, there is still a kind of uniformity which pervades the whole Hindu drama and must strike any one unacquainted with this elaborate dramatical canon." — GOLDSTÜCKER.

Drauṇī (Drauni) : The Vyāsa of the *dvāpara* which immediately follows the twenty-eight *dvāpara*s enumerated in the *Viṣṇu Purāṇa*.

Drauṇyāni (Draunayani) : The son of Droṇa; a patronymic of Aśvatthāman.

Draupadī (Draupadi) : The daughter of Rājā Drupada of Pāñcāla, whose capital was Kāmpilya. "She is the heroine of the *Mahābhārata*." "She is of dark complexion but of exceeding loveliness; and the only wish we have for her is that we could change her name, — Draupadī; for it is almost beyond the power of art to invest a heroine with so uncouth an appellation with the

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poetic charm belonging to her in the Sanskrit."* The reports of the extraordinary beauty of Draupadī attracted many Rājās and chieftains to her *svayaṁvara*. The young Princess was led into the arena, elegantly dressed, adorned with radiant gems, and carrying in her hand the garland which she was to throw over the neck of the hero who might have the fortune to win her to be his wife. Prince Dhṛṣṭadyumna stood by the side of his resplendent sister, and proclaimed that whoever shot the arrow through the revolving *cakra* on the first attempt, and struck the eye of the golden fish, should have the princess for his wife. Many Rājās tried to bend the bow but could not. Then the ambitious Karṇa entered the lists and to the surprise of all bent the bow and fitted the shaft to the string; but the proud Draupadī resolved that no son of a charioteer should be her lord, and cried out, "I wed not with the base-born". Karṇa was abashed and walked angrily out of the area. Then Śisupāla, the Rājā of Cedi; and Jarāsandha, the Rājā of Magadha, tried one after another to bend the bow, but they both failed. All this time the Pāṇḍavas had been standing amongst the crowd disguised as brāhmaṇas; suddenly Arjuna advanced and lifted the bow, bent it and drew the cord, then fitting the arrow to the string, he discharged it through the centre of the *cakra* and struck the eye of the golden fish. A roar of acclamation arose from the vast assembly; the beautiful Draupadī was filled with joy and wonder at the youth and grace of the hero; as commanded by her brother she came forward and threw the garland round the neck of Arjuna, and permitted him to lead her away according to the rule of the *svayaṁvara*.

In the *Works of H.H. Wilson*, Vol. III, pp. 328-35, the following poetical version of the account of the *svayaṁvara* is given:

In Pañcāla's spacious realm
The powerful monarch Drupada observes
A solemn feast; attending princes wait
With throbbing hearts, his beauteous daughter's choice;
The royal Draupadī, whose charms surpass
All praise, as far as her mild excellence
And mind transcend the beauties of her person.

* * * * * *

* * * * * *

And now the day of festival drew nigh;
When Drupada, whose anxious hopes desired
A son of Pāṇḍu for his daughter's lord,
And who had sent his messengers to search
The banished chiefs, still sought by them in vain,
Devised a test — no other force but theirs
He deemed could undergo, to win the bride.

* Mrs. Manning, *A&MI*, Vol. II.

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A ponderous bow with magic skill he framed,
Unyielding but to more than mortal strength.
And for a mark he hung a metal plate
Suspended on its axle, swift revolving
Struck by a shaft that from the centre strayed.
This done he bade proclaim — that he whose hand
Should wing the arrow to its destined aim,
Should win the Princess by his archery.
Before the day appointed, trooping came
Princes and chiefs innumerous: 'midst the throng
Duryodhana and all the hundred sons
Of Dhṛtarāṣṭra, with the gallant Karṇa,
In haughty cohort at the court appeared:
With hospitable act the king received
His royal guests and fitting welcome gave.
Between the North and East without the gates
There lay a spacious plain; a fosse profound
And lofty walls enclosed its ample circuit,
And towering gates and trophied arches rose,
And tall pavilions glittered round its borders:
Here ere the day of trial came, the sports
Were held: and loud as ocean's boisterous waves,
And thick as stars that gem the Dolphin's brow,
The mighty city here her myriads poured.
Around the monarch's throne on lofty seats
Of gold with gems emblazoned sat the kings,
Each lowering stern defiance on the rest.
Without the barriers pressed the countless crowd
Or clambering upon scaffolds clustering hung.
Skirting the distance multitudes beheld
The field from golden lattices, or thronged
The high house-tops, whose towering summits touched
The clouds, and like the mountain of the gods
With sparkling peaks streamed radiant through the air.
A thousand trumpets brayed, and slow the breeze
With incense laden wafted perfume round.
Whilst games of strength and skill — the graceful dance,
The strains of music, or dramatic art,
Awoke the gazer's wonder and applause
Thus sixteen days were passed, and every chief
Of note was present — and the king no more
Could with fair plea his daughter's choice delay.
Then came the Princess forth in royal garb
Arrayed and costly ornaments adorned:

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A garland interwove with gems and gold
Her delicate hands sustained — from the pure bath
With heightened loveliness she tardy came,
And blushing in the princely presence stood.
Next in the ring the reverend Priest appeared
And strewed the holy grass and poured the oil,
An offering to the God of Fire, with prayer
Appropriate, and with pious blessings crowned.
Then bade the king the trumpets' clangor cease
And hush the buzzing crowd — while his brave son
The gallant Dhṛṣṭadyumna on the plain
Descended and his father' will proclaimed.
"Princes, this bow behold — yon mark — these shafts —
Whoe'er with dexterous hand at once directs
Five arrows to their aim, and be his race,
His person and his deeds equivalent
To such exalted union, He obtains
My sister for his bride — my words are truth."
Thus said, he to the Princess next described,
Each royal suitor by his name and lineage
And martial deeds, and bade her give the wreath
To him whose prowess best deserved the boon.
Quick from their gorgeous thrones the kings uprose,
Descending to the conflict, and around
The lovely Draupadī contending pressed;
Like the bright gods round Śiva's mountain bride.
Love lodged his viewless arrows in their hearts,
And jealous hatred swelled their haughty minds;
Each on his rivals bent a lowering glance,
And friends till now, they met as deadliest foes.
Alone the kindred bands remained aloof
Who owned Janārdana their glorious chief.
He and the mighty Halāyudha curbed
Their emulous zeal, — and tranquil they beheld
Like furious elephants the monarchs meet;
Their rage by courteous seeming ill represt
Like fire amidst the smouldering embers glowing.
And now in turn the Princes to the trial
Succeeding past, in turn to be disgraced —
No hand the stubborn bow could bend — they strained
Fruitless each nerve, and many on the field
Recumbent fell, whilst laughter pealed around.
In vain they cast aside their royal robes
And diamond chains and glittering diadems,

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And with unfettered arm and ample chest
Put forth their fullest strength — the bow defied
Each chief nor left the hope he might succeed.
Karṇa alone the yielding bowstring drew
And ponderous shafts applied, and all admired.
The timid Draupadī in terror cried,
I wed not with the base-born — Karṇa smiled
In bitterness and upwards turned his eyes
To his great Sire the Sun — then cast to earth
The bow and shafts and sternly stalked away.
Thus foiled the Princes, through the murmuring crowd
Amazement spread — then Arjuna from where
He and his brethren with the brāhmaṇas placed
Had viewed the scene, advanced to prove his skill —
The priestly bands with wonderstruck beheld
Who seemed a student of their tribe aspire
To triumph where the mightiest chiefs had failed —
They deemed the like disgrace would shame the attempt,
And ridicule their race and name assail,
And many a venerable elder strove
To turn the stripling from the hopeless task:
They strove in vain — nor did they all despair —
For many marked his elephantine strength,
His lion port and self-collected soul;
And fancied that they saw revived in him
The son of Jamadagni: to o'erthrow
Once more the haughty Kṣatriya's power and pride.
Unheeding praise or censure, Arjuna
Passed to the field: with reverential steps
He round the weapon circled, next addressed
A silent prayer, to Mahadeo, and last
With faith inflexible on Kṛṣṇa dwelt.
One hand the bow up bore, the other drew
The sturdy cord, and placed the pointed shafts—
They flew — the mark was hit — and sudden shouts
Burst from the crowd long silent: flattering waved
The brāhmaṇa scarfs, and drum and trumpet brayed,
And Bard and Herald sung the hero's triumph.

The Pāṇḍavas took Draupadī home to their mother, and told her that Arjuna had won the damsel at her *svayaṁvara*, and she became the wife of the five brothers according to the institutions of polyandry, which seemed to have prevailed at a very remote period. The history of Draupadī is henceforth connected with that of the Pāṇḍavas. See ARJUNA, BHIMA, &c. She at last accompanied her husbands to the Himālaya mountains in the

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garb of a devotee and died.

Draviḍian (Dravidian) : The term applied to designate the five languages of southern India, viz.: — the Tamil, the Telugu, the Canarese, the Malayālam, and the Toulava. South India was formerly called the Drāviḍa country. The Tamil is the most cultivated of the Draviḍian tongues; it contains the largest portion and the richest variety of undoubtedly ancient forms, and the smallest infusion of Sanskrit terms. It is the vernacular of about 12 millions of people. The Telugu ranks next to the Tamil in respect of culture and copiousness; in point of euphonic sweetness it ranks in the first place. It is the vernacular of about 14 millions. The Canarese occupies the third place. Sanskrit words have been extensively introduced into the modern dialect, and during the reigns of Hyder and Tippu in Mysore, Hindustānī words became common; but the ancient dialect, spoken from about AD 800 to 1500, was free from any admixture of foreign terms. It is the vernacular of about 10 millions. The Malayālam ranks next in order and is spoken along the Malabar Coast from Cannanore to Trivandrum by about 3 millions of people. The Toulava is the least important of the five, and is spoken by the smallest number of people.

Dravina (Dravina) : One of the sons of Pṛthu, the universal emperor. Also the name of one of the sons of the sage Dhava.

Draviras (Draviras) : The people of the Coromandel Coast, from Madras southwards; those by whom the Tamil language is spoken.

Dravya (Dravya) : Substance; thing; the receptacle or substratum of properties, one of the six *padārthas*, or categories, into which Kaṇāda distributes the contents of the universe.

Dṛḍhadhanaṣ (Dridhadhanash) : A prince, the son of Senajit, of the family of Hastin.

Dṛḍhanetra (Dridhanetra) : The youngest of the four sons of Viśvāmitra, born when he had retired to the jungles of the south to practice austerities.

> And in that solitary spot,
> Four virtuous sons the king begot,
> Haviṣyand from the offering named,
> And Madhuṣyand for sweetness famed,
> Mahārath, chariot-born in fight,
> And Dṛdhanetra, strong of sight." — GRIFFITHS.

Dṛḍhasona (Dridhasona) : A king of Magadha, the son of Susam; he reigned 48 years.

Dṛḍhayas (Dridhayas) : One of the sons of Pururavas, according to the *Matsya* list.

Droṇa (Drona) : Son of the *ṛṣi* Bharadvāja, by birth a brāhmaṇa, but acquainted with military science, which here rceived as a gift from

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Paraśurāma (see RĀMA). "Droṇa was not ascetic, and having in childhood shared the lessons and sports of the royal heir of the neighbouring kingdom of Pāñcāla, he felt inclined to live again at that court, now that his old playfellow had become king. Never doubting of a hearty welcome, he presented himself to king Drupada quite unceremoniously, merely saying, 'Behold in me your friend'. His reception however was totally different to what he anticipated.

> . . . "the monarch sternly viewed
> The sage, and bent his brows, and with disdain
> His eyeballs reddened; silent awhile he sat,
> Then arrogantly spoke: brāhmaṇa, methinks
> Thou showest little wisdom, or the sense
> Of what is fitting, when thou call'st me friend.
> What friendship, weak of judgment, can subsist
> Between a luckless pauper and a king?"

"The king of Pāñcāla stares at the idea of friendship between a learned brāhmaṇa and one to whom the Vedas are a mystery, or between a warrior and one who cannot guide a chariot through the ranks of war; and continues—

> . . . he to whose high mandate nations bow,
> Disdains to stoop to friends beneath the throne.
> Hence then with idle dreams; dismiss the memory
> Of other days and thoughts; I know thee not.

Droṇa was too much astonished to speak, but he instantly withdrew from Pāñcāla to Hastināpura, where he was most reverentially welcomed, and was at once entrusted with the instruction of the five young Pāṇḍu and the hundred young Kuru princes. "Droṇa had in youth been equally instructed in wisdom and in arms; and he taught the young princes to rein the steed, to guide the elephant, to drive the chariot, launch the javelin, hurl the dart, wield the battle-axe, and whirl the mace."* In the *Viṣṇu Purāṇa*, p. 454, Droṇa is called the husband of Kṛpī, and father of Aśvatthāmā; afterwards king of the north part of the Pāñcāla country, and a general in Kuru army. After Bhīṣma had been mortally wounded, Droṇa was elected to the command of the army. He promised Duryodhana that he would take Yudhiṣṭhira prisoner, but be could not do so as Kṛṣṇa and Arjuna were ever on the alert to prevent it. On the fourth day of his command he killed Virāṭa and Drupada. Dhṛṣṭadyumna then vowed to slay Droṇa in revenge for the death of his father Drupada. A combat took place; but it was not till Droṇa was falsely told that his son Aśvatthāmā was dead, that he laid down his arms, and Dhṛṣṭadyumna rushed upon him and severed his head from his body.

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* Mrs. Manning — Professor Wilson, *Oriental Marg*, Vol. III.

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Droṇakas (Dronakas) : A term by which, in the Purāṇas, the inhabitants of valleys, are designated.

Dṛśadvatī (Drishadwati) : A river of considerable importance in the history of the Hindus, although no traces of its ancient name exist. — *VP*, p. 181.

This river is also called Himavat, and is said to be the mother of Prasenajit.

Dṛṣṭānta (Drishtanta) : An illustration, example, or familiar instance; in the Nyāya system of Gautama, it is a topic on which in controversy both disputants consent; or "that on regard to which, a man of an ordinary and a man of a superior intellect, entertain the same opinion".

Drupada (Drupada) : The son of Pṛṣata, and father of Draupadī, wife of the sons of Pāṇḍu. He was king of Pāñcālas, and one of the generals of the Pāṇḍava army. Being conquered by Droṇa he only managed to retain the southern part of his kingdom, from the Ganges to the Carmavatī (the modern Cambal) including the cities Mākandī and Kāmpilya. "Although Drupada was compelled to acquiesce in the arrangement made by Droṇa, by which his rule was confined to the country south of the Bhāgīrathī, the partition was the cause of deep mortification, and he long meditated on the means by which he might recover his former power, and be revenged upon his enemy. He especially regretted the want of a son whose youth and valour might compete with Droṇa's disciples, and he visited the chief resorts of the brāhmaṇas, in hope to meet with some holy sage, whose more than human faculties might secure him progeny. He found two brāhmaṇas of eminent learning and sanctity named Yāja and Upayāja, and addressed himself to the latter, promising him a million of cows if he enabled him to obtain the son he desired. Upayāja, however declined the task and referred him to his elder brother Yāja, to whom the king repaired and promised ten millions of kine : with much reluctance he undertook to direct a sacrificial ceremony by which the king should obtain offspring, and called his younger brother to his assistance. When the rite had reached the proper period the queen was invited to partake of it, but she had not completed her toilet and begged the brāhmaṇas to delay the ceremony. It was too late, and the sacrifice proceeding without her, the children were born independent of her participation. The son Dhṛṣṭadyumna appeared with a diadem on his head, in full mail, and armed with a bow and falchion, from the middle of the sacrificial fire. Draupadī, the daughter, from the middle of the *vedī* or altar, on which the fire had been kindled! She was of very black colour although of exceeding loveliness, and was thence named Kṛṣṇā; the name of the son is derived from the pride and power with which he was endowed from his birth." *

* Wilson's *Works*, Vol. III, p. 326.

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King Drupada was killed by Droṇa on the fourteenth day of the great war.

Duḥkha (Dukha) : Pain. The son of Naraka and Vedanā.

Duḥśalā (Duhsala) : The daughter of Mahārāja Dhṛtarāṣṭra, who was married to Jayadratha, Rājā of Sindhu.

Duḥśāsana (Duhsasana) : One of the chief of the hundred sons of Dhṛtarāṣṭra. He took part in the great war. It was he who dragged Draupadī into the gambling pavilion by the hair, and insulted her before the assembly. Bhīma vowed to drink his blood; and on the sixteenth day of the great war, after a deadly conflict, Bhīma slew Duḥśāsana and fulfilled his vow.

Dundhubi (Dundhubi) : A huge giant slain by Bāli. When Sugrīva wished Rāma to destroy Bāli, in order to convince him of the great strength of the latter he showed Rāma the dead body of Dundhubi:—

> "The prostrate corse of mountain size
> Seemed nothing in the hero's eyes;
> He lightly kicked it as it lay
> And cast it twenty leagues away."

Duradarśin (Duradarsin) : Far-seeing; the name of a Vulture in the *Pañcatantra*, who was the chief minister of the peacock king Citravarṇa.

Durdama (Durdama) : The son of Bhadraśreṇya, who recovered his father's kingdom from Divodāsa, q.v.

Durdharṣa (Durdharsha) : One of the Rāvaṇa's five renowned warriors who were sent against Hanumān. He aimed an arrow that struck the undaunted Ape in the neck and then lashed his steeds nearer; but when he was close to the doorway, Hanumān with a sudden cry, let himself fall upon the chariot; it was shivered into fragments, and the *rākṣasa* hurled from it lifeless. — *IE*, 232.

Durgā (Durga) : The Śakti or wife of the god Śiva, and the goddess of destruction; she is described as terrible in form and irascible in temper. She was the daughter of Himālaya, the sovereign of the snowy mountains. Durgā is often called Kālī. In her amiable form she is termed Bhavānī. "The adoration of Kālī, or Durgā, is however particularly prevalent in Bengal, and is cultivated with practices scarcely known in most other provinces. Her great festival, the Daśaharā, is in the west of India, marked by no particular honours, whilst its celebration in Bengal occupies ten days of prodigal expenditure. This festival, the *Durgā Pūjā*, is now well-known to Europeans, as is the extensive and popular establishment near Calcutta, the temple of Kālī at Kālī Ghāṭ."

"That human offerings to the dark forms of Śiva and Durgā were sometimes perpetrated in later times, we know from various original

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sources, particularly from that very effective scene in the drama of *Mādhava and Mālatī*, in which Aghoraghaṇṭa is represented as about to sacrifice Mālatī to Cāmuṇḍā, when she is rescued by her lover. No such divinities, however, neither Śiva nor Durgā, much less any of their terrific forms, are even named, so far as we know, in the Vedas, and therefore these works could not be authority for their sanguinary worship. That the practice is enjoined on particular occasions by the Tantras and some of the Purāṇas connected with this branch of the Hindu faith, is, no doubt, true; but these are works of a much later date." *

"Durgā combines the characteristics of Minerva, Pallas, and Juno. Her original name was Pārvatī, but having, by a display of extraordinary valour, defeated a giant named Durgā, she was thenceforth dignified with the name of her conquered foe. This monster is by some supposed to be a personification of vice, and Durgā of virtue, while the struggle typified the action and reaction of good and evil in the word."— G. SMALL. (See APARṆĀ, DEVĪ, KĀLI, KARĀLI, PĀRVATI, SATĪ, YOGANIDRĀ.)

Durgā (Durga) : The name of a river flowing from the Vindhya.

Durgādāsa (Durgadasa) : A distinguished commentator on the *Sanskrit Grammar* of Vopadeva.

Durgama (Durgama) : Durmada. Two sons of Vasudeva by his wife Rohiṇī.

Durgas (Durgas) : Strongholds. There are four kinds; three of which are natural from their situation in mountains, amidst water, or in other inaccessible spots; the fourth is the artificial defences of a village hamlet or city.

Durjayanta (Durjayanta) : A mountain in the *Viṣṇu Purāṇa* not yet identified.

Durvāsas (Durvasas) : The great Hindu Cynic; a celebrated sage, the son of Atri by Anasūyā, and an incarnation of a portion of Śiva. He was wandering over the earth when he beheld in the hands of a nymph of air, a garland of flowers, with whose fragrance he was enraptured. The graceful nymph presented it to the sage, who placed the chaplet upon his brow, and resumed his journey; soon after he beheld Indra, the ruler of the three worlds, approach, seated on his infuriated elephant Airāvata, and attended by the gods. The sage threw the garland of flowers to the king of the gods, who suspended it on the brow of Arāvata. The elephant took hold of the garland with his trunk and cast it to the ground. The chief of sages Durvāsas, was highly incensed at this treatment of his gift, and thus addressed the sovereign of the immortals. "Thou art an idiot not to respect the garland I gave thee . . . thy sovereignty over the three worlds shall be subverted, &c." Indra descended from his elephant and endeavoured, but without effect, to appease the sinless Durvāsas. Thenceforward the three

* H.H. Wilson's *Works*, Vol. II.

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worlds lost their vigour and fell into decay and ruin. The gods were then oppressed by the *dānava*s, had recourse to Viṣṇu, and were directed to churn the ocean. Durvāsas was a Cirañjīvi or immortal man, not limited to one age. In the drama of Śakuntalā, his curse on that young woman for a slight delay in opening her door to him, brought on her sorrow and disgrace. In like manner, throughout the whole range of Hindu literature, the curse of Durvāsas is at hand, to account for every contretemps, mishap or misadventure. — *A&MI.*

Duryaman (Duryaman) : A prince, the son of Dhṛta, a descendant of Druhyu.

Duryodhana (Duryodhana) : "Difficult to be fought with." The eldest of the Kurus. The eldest of the hundred sons of Dhṛtarāṣṭra, and one of the principal actors, among the Kauravas, in the great war . . . Pāṇḍu was the younger brother of Dhṛtarāṣṭra, but Yudhiṣṭhira his eldest son was born before Duryodhana, and according to the customs of those times had in consequence a prior right to the throne of Hastināpura. This led to constant rivalry between Yudhiṣṭhira and Duryodhana for the post of Yuvarāja. As the five Pāṇḍavas had, on the death of Pāṇḍu, come under the guardianship of their uncle Dhṛtarāṣṭra, the cousins were brought up together in the old palace of Hastināpura. It is stated in the *Mahābhārata* that "about this time Duryodhana the eldest of the Kauravas, became very jealous of the strength of Bhīma, and resolved to work evil against him. He atempted to take his life by poison, and throwing him into a lake while stupefied from its effect. Bhīma was not however killed but appeared again to play an important part in the struggles of their lives."

"The jealousy and hatred of the Kurus towards the Pāṇḍavas increased as they all attained manhood. The father of the Kurus being blind, required a vice king, or Yuvarāja, i.e., "Little Rājā". In this office Yudhiṣṭhira was installed, he being entitled to it as eldest son of the late king Pāṇḍu. But Duryodhana was highly discontented at this arrangement, and at length persuaded his blind father to send away the Pāṇḍavas to the city of Vārṇāvata (the modern Allahabad). Here a splendid house was prepared for them; but hemp, resin, and other combustible substances, were secreted within; for the wicked Duryodhana plotted that the house should be set on fire, and the five Pāṇḍavas and their mother burnt to death. Warning, however, was given to these intended victims before they left Hastināpura; and, on taking possession of their splendid new habitation, they had an underground passage made, by which, when the expected fire took place, they all escaped."

Among the poor people whom Kuntī had been feasting was a Bhīl woman, with five sons, who, according to the practice of their tribe, drank deeply of introxicating liquor, and then lay down and slept heavily. The next morning their bodies were found amid the ruins of the conflagration; and it was

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believed in Hastināpura that the Pāṇḍavas had perished, and Duryodhana pretended to mourn their death.

After the Pāṇḍavas (q.v.) had conquered their misfortunes "the very splendour of their success revised the dark jealousy of Duryodhana; for he and his brother Duḥśāsana, and one or two others, plot to deprive the newly-inaugurated king of his territories. They first secure the co-operation of a relative, named Śakuni, who was a noted gambler, and then induce the blind old Mahārāja to invite the Pāṇḍavas to a gambling festival at Hastināpura. Yudhiṣṭhira accepts the invitation, with secret misgiving; for "he was not very skilful in throwing the dice", and he knows that "Śakuni is dwelling in Hastināpura". Of Śakuni, it is said that "he is very skilful in throwing dice, and in playing with dice that were loaded; in so much, that whenever he played he always won the game". Nevertheless, Yudhiṣṭhira feels compelled to go; for "no true kṣatriya can refuse a challenge to war or play". The game they played at seems to have resembled backgammon, "pieces on a board being directed by the throwing of dice". Certain seeds or nuts served as dice; and dice of this description were used for the guidance of a portion of the religious sacrifice. So that, to throw dice, was not deemed objectionable; and only when a passion, or the stake immoderate, was it esteemed a vice. It was, of course, contrived that Yudhiṣṭhira should be led on to stake and to lose all that he possessed.*

When the Pāṇḍavas returned from their second exile it was chiefly owing to Duryodhana that the great war was fought. He rejected all Kṛṣṇa's proposals for peace, though Bhīṣma and Droṇa, as well as his aged father, were anxious that he should accept them. . . . The war commenced.

"The Kuru host entrusted to his care,
The son of Bharadvāja marshals; first
The chiefs of Sindhu, and Kaliṅga's king,
With the young prince Vikarṇa on the right
He stations, by Gāndhāra's martial chivalry;
With glittering lances armed, and led by Śakuni,
Their sovereign's son, supported. On his left
Duḥśāsana and other chiefs of fame
Commanded the array: around them rode
Kāmboja's horse, Śakas and Yavanas,
On rapid coursers, mighty in the field.
The nations of the north, and east, and south,
Composed his main battalions: in the rear
Secure the monarch marched; whilst in the van
The gallant Karṇa led his faithful bands,
Exulting in their sovereign's stately stature,
High raised upon his elephant of war,

* A&MI.

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And gorgeous shining as the rising sun.
His warriors deemed the gods themselves were weak,
With Indra at their head, to stem his prowess,
And each to each their thoughts revealed, they moved,
Secure of victory, to meet the foe."*

On the last day of the war Bhīma fought Duryodhana in single combat with clubs, and killed him. It is said that he then fulfilled the vow he made to avenge the insult which Duryodhana had offered to Draupadī.

Dūṣaṇa (Dushan) : A giant slain by Rāma in the forest of Daṇḍaka. [From the Supplement →] He was the brother of Rāvaṇa, the great giant of Laṅkā.

Duṣyanta (Dushyanta) : The eldest son of Anila, and father of the emperor Bharata. The *Mahābhārata* relates the following legend of this king. "Once upon a time the valiant Rājā Duṣyanta was hunting in the forest, when he beheld the beautiful Śakuntalā, the adopted daughter of Kaṇva the sage; and he prevailed on the damsel to become his wife by a *gāndharva* marriage, and gave her his ring as the pledge of his troth. Then Duṣyanta returned to his own city, whilst Śakuntalā remained in the hermitage of her father. After this Durvāsas the sage visited the hermitage of Kaṇva, but the thoughts of Śakuntalā were fixed upon her husband, and she heard not the approach of the sage. And Durvāsas cursed the damsel, that she should be forgotten by the man she loved; but after a while he relented, and promised that the curse should be removed as soon as Duṣyanta saw the ring. When Śakuntalā found that she was with child, she set off for the palace of her husband; but on her way she bathed in a sacred pool, and the ring dropped from her finger and was lost beneath the waters. When she reached the palace of the Rājā, his memory had departed from him, and he would not own her to be his wife; and her mother came and carried her away to the jungle, and there she gave birth to a son, who was named Bharata. And it so happened that a large fish was caught by a fisherman, and the ring of Duṣyanta was found in the belly of the fish, and carried to the Rājā; and Duṣyanta saw the ring, and he remembered the beautiful Śakuntalā, who had become his wife by a *gāndharva* marriage. And the Rājā went into the jungle and saw the boy Bharata sporting with young lions and setting at nought the lioness that gave them suck; and his heart burned towards the lad; and presently he beheld the sorrowing Śakuntalā. And he knew that Śakuntalā was his wife, and that Bharata was his son. So Rājā Duṣyanta took Śakuntalā and Bharata to his own city; and he made Śakuntalā his chief Rānī, and appointed Bharata to succeed him in the *rāj*." The story of Śakuntalā is the subject of the beautiful drama of Kālidāsa, "*The Lost Ring*".

Dūtas (Dutas) : Messengers . The *gaṇanātas* or *dūtas* are divided into three classes.

* Wilson's *Works*, Vol. III, p. 291.

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(1) *Śiva-dūta*s, who are represented as red, short, and thick like *bhūta*. Their hair-locks twisted together, rest on their heads like a cap, and from their mouths project two great lion's teeth. They have four hands in which they hold, respectively, a snake, a cord, a trident, and a wine-jug; whilst their body is adorned with various ornaments. By means of these messengers Īśvara fetches the souls of his devotees at their death to his seat of bliss, called Kailāsa, and that in *puṣpakavimāna*, i.e., a self-moving chariot.

(2) The *Viṣṇu-dūta*s have their hair dressed like the *Śiva-dūta*s, and also like them a lion's teeth, but otherwise they resemble Viṣṇu, being of a blue colour, and wearing the *tirunāma* on their forehead, arms, and breasts; and round their necks a rosary of *tulasīmaṇi*; whilst they hold in their four hands, respectively, a *śaṅkha*, a *cakra*, a battle-axe, and a club. Through these messengers Viṣṇu fetches the souls of his faithful devotees into his abode of bliss called *vaikuṇṭha*.

(3) The *Yama-dūta*s, the messengers of Yama, the king of death and hell, are painted quite black, like demons, with horrible faces and great teeth. In their four hands they carry a trident, a club and many ropes; and in their girdles, daggers. Their business consists in carrying the souls of the wicked into *naraka* or hell; but they are not allowed to lay hold on anyone before his fixed life-time is elapsed, and the souls of the pious they cannot touch at all. When, however, such die as are neither virtuous nor wicked, then it happens that the messengers of Yama and those of Śiva or Viṣṇu come into conflict with each other, each party claiming the indifferent souls."

Dvāpara (Dwapara) : The third *yuga*, or age, which lasts 2,400 divine years; these are converted into years of mortals by multiplying them by 360, a year of men being a day of the gods — thus 2,400 × 360 = 864,000 mortal years, the duration of the *dvāpara* or third *yuga*. The predominant duties of the four *yuga*s are said to be austere fervour on the *kṛta* age, knowledge in the *tretā*, sacrifice in the *dvāpara*, and liberality alone in the *kali yuga*. — *OST*, Vol. I, p. 39.

Dvārakā (Dwaraka) : The city of Kṛṣṇa; after he has conquered many difficulties in his position, he solicited a space of twelve furlongs from the ocean, and there he built the city of Dvārakā; defended by high ramparts, and beautiful with gardens and reservoirs of water, crowded with houses and buildings, and splendid as the capital of Indra, Amarāvatī. After Kṛṣṇa abandoned his mortal body, Arjuna conducted his many wives and all the poeple from Dvārakā, with tenderness and care. The ocean then rose and submerged the whole of Dvārakā except the dwelling of Kṛṣṇa. The *Viṣṇu Purāṇa* says the sea has never been able to wash that temple away, as Kṛṣṇa still abides there. The *Mahābhārata* declares that the sea did not spare any part whatever. "It is clear, therefore"; says Professor Wilson, "that when the latter was compiled the temple was not standing, and that it was erected between the date of the compilation and the two Purāṇas.

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The present shrine, which is held in great repute, stands at the extremity of the peninsula of Gujarat. It is still an object of pilgrimage; it was so in the reign of Akbar; and has been no doubt, from a remote period."

Dveṣa (Dwesha) : Hatred; one of the five afflictions of the Patañjali philosophy.

Dvija (Dwija) : Twice-born; a brāhmaṇa, whose investiture with the sacred thread constitutes, religiously and metaphorically, their second birth. In this sense it may be applied to the kṣatriya and vaiśya.

Dvimidha (Dwimidha) : One of the sons of Hastin, founder of Hastināpura.

Dvimūrddha (Dwimurddha) : One of the *dānava*s, a son of Kaśyapa by Danu.

Dvīpas (Dwipas) : Insular continents, of which there are seven chief, and with the seven seas are supposed to form alternate concentric circles, viz.: (1) Jambudvīpa, surrounded by a salt sea (*lavaṇa*); (2) Plakṣa, by a sea of sugar-cane juice, (Ikṣu); (3) Śālmali, by a sea of wine, (*surā*); (4) Kuśa, by a sea of clarified butter, or ghī, (*sarpi*); (5) Krauñca, by a sea of curds, (*dugdha*); (7) Puṣkara, by a sea of fresh water. The whole is surrounded by a circular mountain designated Cakravaligiri. An account of the kings, divisions, inhabitants, &c., of these *dvīpa*s will be found in the *Viṣṇu Purāṇa*, Chap. IV, Book I. The geography of the Purāṇas, says Prof. Wilson, occurs in most of these works; and in all the main features, the seven *dvīpa*s, seven seas, the divisions of Jamudvīpa, the situation and extent of Meru, and the sub-division of Bharata, is the same. It has been stated that the first rudiments and general outline of this fiction, including the circular mountain, are rabbinical, and may be found in the Talmuḍ.

Dvivida (Dwivida) : An *asura*, the foe of the friends of the gods, which in the form of an ape, committed great devastation. "The whole world, disordered by this iniquitous monkey, was deprived of sacred study and religious rites, and was greatly afflicted." (*VP*) On one occasion, when Balarāma was enjoying himslef in the groves of Raivata, the monkey Dvivida came there, threw over the wine and groaned at the company. An encounter followed, in which the monkey struck the Yādava on the breast with his paws. Balarāma replied with a blow of his fist upon the forehead of Dvivida, which felled him lifeless to the earth. The crest of the mountain on which he fell was splintered into a hundred pieces by the weight of his body, as if the thunderer had shivered it with his thunderbolt. — *VP*, &c.

Dvivida (Dwivida) : One of the sons of the Aśvins, famed for his beauty.

Dyaus and Pṛthivī (Dyaus and Prithivi) : Heaven and Earth, seemed to have been very ancient Āryan divinities, and are in many passages of the *Ṛgveda* described as the parents of the other gods. There are several hymns specially devoted to their honour. In the hymns, Heaven and Earth are characterized by a profusion of epithets, not only such as are suggested by

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their various physical characteristics, as vastness, breadth, profundity, productiveness, unchangeableness, but also by such as are of a moral or spiritual nature, as innocuous or beneficent, wise promoters of righteousness.

While Heaven and Earth are described as the universal parents, they are spoken of in other places as themselves created. Thus it is said in the *Ṛgveda* that "he who produced heaven and earth must have been the most skilful artisan of all the gods". Indra also is described as their creator; as having beautifully fashioned them by his power and skill; as having bestowed them on his worshippers; as sustaining and upholding them, &c.

"In other passages we encounter various speculations about their origin. In one hymn the perplexed poet inquires which of these two was the first? And which the last? How have they been produced? Sages who knows? In another hymn the creation of heaven and earth is ascribed to the sole agency of the god Viśvakarman. Some are of opinion that the functions which in the older Indian Mythology were assigned to Dyaus, were at a later period transferred to Indra. — *OST*, Vol. V, pp. 21-34.

Dyumat (Dyumat) : One of the sons of the *ṛṣi* Vasiṣṭha, according to the list in the *Bhāgavata*, which differs altogether from that in the *Viṣṇu Purāṇa*.

Dyumatsena (Dyumatsena) : A king of the Śālvas, described as just and brave, but becoming blind while his son was only an infant, the kingdom fell to a kinsman, a ruthless enemy; Dyumatsena then fled to a hermit grove with his wife Balavatsa, and his only son Satyavān (q.v.). When the son grew up he was seen by the princess Sāvitrī (q.v.) and by her selected as her future husband. She afterwards obtained as a boon from Yama, the restoration of the old king's sight; and he recovered possession of his kingdom, when he was again anointed sovereign.*

Dyutimat (Dyutimat) : One of the ten sons of Priyavrata: three of them adopted a religious life; Priyavrata having divided the earth into seven continents, gave them respectively to his other seven sons. Dyutimat was king of Krauñca-dvīpa, where the inhabitants resided without apprehension, associating with the bands of divinities.

Dyutirnan (Dyutirnan) : The king of Krauñca-dvīpa.

* "Thus David was anointed a second time as king of Israel; and Coeur de Lion on his return from the Hoky Land, caused himself to be crowned anew, — 'as if he intended,' says Hume, 'by that ceremony, to reinstate himself in his throne, and to wipe off the ignominy of his captivity.'" — GRIFFITHS, *SOIP*.

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Ear-rings (Ear-rings) : Among the various articles produced at the churning of the ocean, ear-rings are enumerated; these were taken by Indra and given to Aditi; the daughter of Dakṣa and wife of Kaśyapa. The ear-rings were stolen by Naraka, son of the Earth, and conveyed by him to Prāgjyotiṣa, "an impregnable, formidable and unassailable city of the *asuras*." Kṛṣṇa attacked the place, overcame all opposition, slew Naraka, recovered the jewelled ear-rings, and returning to the heaven of the gods, restored them to Aditi, who praised Kṛṣṇa in verses which contain some remarkable sentiments. They will be found in the *VP*, 584-5.

Earth (Earth) : The Earth, considered as one of the ancient 'elements', occupies nearly the same place in all the Purāṇas. The order is, ether (*ākāśa*), air (*vāyu*), fire (*tejas*), water and earth. The order of Empedocles was ether, fire, earth, water, air. The Purāṇas describe the earth as having been raised from the lowest regions on the ample tusks of the Varāha (boar) *avatāra*. The *Bhāgavata* states that, when the earth, oppressed by the weight of the mountains, sunk down into the waters, Viṣṇu was seen in the sub-terrene regions, or *rasātala*, by Hiraṇyākṣa, in the act of carrying it off. The demon claimed the Earth, and defied Viṣṇu to combat: and a conflict took place in which Hiraṇyākṣa was slain. There are legends which relate to the subjugation of the Earth by the mighty Pṛthu, when he was invested with universal dominion. Pṛthu levelled or uprooted mountains; defined boundaries on the irregular surface of the Earth; introduced cultivation, pasture, highways, commerce, in a word, civilization.The *Viṣṇu Purāṇa* states, "This Earth, the mother, the nurse, the receptacle, and nourisher of all existent things, was produced from the sole of the foot of Viṣṇu. And thus was born the mighty Pṛthu, the heroic son of Vena, who was the lord of the Earth, and who, from conciliating the affections of the people, was the first ruler to whom the title of Rājā was ascribed."

Five chapters in the *Viṣṇu Purāṇa* are devoted to a description of the Earth, its people and countries. Jambudvīpa is placed in the centre of the seven great insular continents (see DVĪPAS) and in the centre of Jambudvīpa is the golden mountain Meru — the shape of which is variously described in the different Purāṇas; though all represent it as of enormous size and great beauty. The apples of the *jamba*-tree are as large as elephants; from their expressed juice is formed the jamba river, the waters of which are drunk by the inhabitants; and in consequence of drinking of that stream they pass their days in content and health, neither exposed to decrepitude or decay. Ample details of the *varṣa*s or countries are given in most of the Purāṇas, but they are all of an equally fanciful and extravagant character.

The *Viṣṇu Purāṇa* says, "Śeṣa bears the entire world like a diadem, upon

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his head . . . when Ananta, his eyes rolling with intoxication, yawns, then Earth, with all her woods and seas, and mountains and rivers, trembles." In another place, "At the end of a thousand periods of four ages the Earth is for the most part exhausted. A total dearth then ensues which lasts a hundred years: and in consequence of the failure of food all beings become languid, and at last entirely perish. The eternal Viṣṇu then assumes the character of Rudra the destroyer, and descends to re-unite all his creatures with himself. He enters into the seven rays of the sun; drinks up all the waters of the globe, and causes all moisture to evaporate, thus drying up the whole earth. . . . The destroyer of all things, Hari, in the form of Rudra, becomes the scorching breadth of the serpent Śeṣa, and thereby reduces *pātāla* to ashes. The great fire, when it has burnt all the divisions of *pātāla* proceeds to the earth, and consumes it also." — *VP*, 632.

Eclipse (Eclipse) : The popular notion of the cause of an Eclipse current among the Hindus is founded on the following mythological legend. When the gods had obtained *amṛta* (q.v.) or Ambrosia, by the churning of the ocean of milk, one of the giants stole and drank some portion of it secretly. The sun and moon however observed the theft and informed Viṣṇu of it, who upon this got very angry and severed the head of the giant from his trunk; but because the giant has tasted *amṛta*, both parts remained alive and invisible in the sky; they are regarded as the eighth and ninth planets named Ketu and Rāhu, and are said every now and then to take revenge on the sun and moon by swallowing them for a short time, thus causing eclipses.

Egg of the World (Egg of the World): In the *Ṛgveda* the Supreme Spirit is represented as producing an egg, and from the egg is evolved a world. At a later period, Brahmā is set forth as depositing in the primordial waters an egg shining like gold. The Purāṇas all contain accounts of the first aggregation of the elements in the form of an egg. The *Viṣṇu Purāṇa* says, "This vast egg, compounded of the elements, and resting on the waters, was the excellent natural abode of Viṣṇu in the form of Brahmā; and the Viṣṇu, the Lord of the universe, whose essence is inscrutable, assumed a perceptible form, and even he himself abided in it in the character of Brahmā. Its womb, vast as the mountain Meru, was composed of the mountains; and the mighty oceans were the waters that filled its cavity. In that egg, O brāhmaṇa, were the continents and seas and mountains, the planets and divisions of the universe, the gods, the demons, and mankind. And this egg was externally invested by seven natural envelopes, or by water, air, fire, ether, and *ahaṁkāra* the origin of the elements, each tenfold the extent of that which it invested; next came the principle of intelligence; and, finally, the whole was surrounded by the indiscreet principle: resembling thus the cocoanut, filled interiorly with pulp, and exteriorly by husk and rind."

"It seems impossible," says Professor Wilson, "not to refer this notion to

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the same origin as the widely diffused opinion of antiquity, of the first manifestation of the world in the form of an egg." "It seems," says Bryant, "to have been a favourite symbol, and very ancient, and we find it adopted among many nations". Traces of it occur among the Syrians, Persians and Egyptians; and besides the Orphic egg amongst the Greeks, and that described by Aristophanes, part of the ceremony in the Dionysiaca and other mysteries, consisted of the consecration of an egg, by which according to Porphyry, was signified the world."

"The shell of the mundane egg is said to be outside of the seven spheres of which this system is composed": In the *VP* II. 7.19 it is said:

"These seven spheres have been described by me; and there are also seven *pātāla*s; this is the extent of Brahmā's egg. The whole is surrounded by the shell of the egg at the sides, above and below, just as the seed of the wood apple is covered by the rind."

This system, however, it appears is only a very small part of the whole of the universe; in verse 24 it is added.

"There are thousands and ten thousands of thousands of such mundane eggs; nay hundreds of millions of millions."

"Indian mythology, when striving after sublimity, and seeking to excite astonishment, often displays an extravagant and puerile facility in the fabrication of large numbers. But in the sentence last quoted, its conjectures are substantially in unison with the discoveries of modern astronomy; or rather they are inadequate representations of the simple truth, as no figures can express the contents of infinite space." — Muir, *OST*, Vol. I, p. 504.

Eka (Eka) : "The one": a synonym of *mahat*, from its singleness. See MAHAT.

Ekacakra (Ekachakra) : One of the renowned *dānava*s, son of Danu and Kaśyapa.

Ekacakra (Ekachakra) : The city in which Bhīma and his mother and brethren were advised by the sage Vyāsa to reside; they dwelt there for a long time in the house of a brāhmaṇa. It was in this city that Bhīma destroyed the cannibal Vaka. "In the neighbourhood there lived a giant, — the same sort of being as the modern earth-goddess of Orissa; that is a demon who feeds on human beings." One day, it is said, the Pāṇḍavas heard a great noise in the house in which they were dwelling, and enquiring into its cause, were told that the demon compelled the king of Ekacakra everyday to send him a great quantity of provisions; and that Vaka daily devoured the man as well as the provisions; and that on that very day the family of the brāhmaṇa was required to supply the man. While reposing in an inner apartment the Pāṇḍavas overheard the father, the mother, and the daughter, each urging a separate claim to be allowed to suffer for the rest.

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The father commences, saying, that never would he be so base as to give a victim from his house and consent himslf to live; but still he expresses anxiety at not knowing how to provide a place of refuge for his wife, daughter, and little son, after his removal. He cannot, he says, surrender his faithful wife, — the sweet friend given to him by the gods; nor his daughter, — whom Brahmā made to be a bride, and the mother of heroes; not yet his son: . . . but if he offer himself, sorrow will pursue him in the world to come, and his abandoned wife and children will be unable to live without him.

The wife next speaks, and chides her husband for yielding to grief, like one of lowly caste; for, whoever knows the Vedas, must know that—

"Fate, inevitable, orders; — all must yield to death in turn.
Hence the doom, th' irrevocable, — it beseems not these to mourn.
Man hath wife, and son, and daughter, — for the joy of his own heart;
Wherefore, wisely check thy sorrow, — it is I must hence depart.
'Tis the wife's most holy duty, — law on earth without repeal,—
That her life she offer freely, —when demands her husband's weal."

She goes on to argue, that he can support and guard the children when she is gone, but that she would have no power to guard and support them without him. Deprived of his protection, "rude and reckless men", she says, would come seeking their blameless daughter; and helpless, and beset on every side, she would be unable to check the suit of śūdra lovers. . . . She concludes, by saying, that her honoured husband will find another wife, to whom he will be as gentle and kind as he has been to her.

"Hearing thus his wife, the husband fondly clasp'd her to his breast:
And their tears they pour'd together—by their mutual grief oppress'd."

When the daughter overheard the troubled discourse of her parents, she put in her claim to be offered victim; for, if they died before her, she would sink to bitterest misery: but, if she died to preserve them, she would "then become immortal, and partake of bliss divine".

Whilst they were all thus weeping, the little son opened wide his eyes, and lisped out in broken accents:

"Weep not, father, weep not, mother; oh, my sister, weep not so
First to one, and then to th' other, — smiling went he to and fro.
Then a blade of spear-grass lifting, thus in bolder glee he said:
'With this spear-grass will I kill him — this man-eating gaint — dead.'
Though o'er powered with bitterest sorrow, as they heard their prattling boy,
Stole into the parents' bosom — mute and inexpressive joy."

Happily the child's chivalry was not required. After some discussion the brāhmaṇa reluctantly consented that Bhīma should go himself to the *asura*, and he set out with the ordained quantity of provisions, and went on

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until he came to the banyan tree under which Vaka was accustomed to eat his meals, Bhīma then ate up all the victuals that were in the waggon and refilled it with dirt. Vaka then came forward ravenous with hunger, and finding nothing but dirt, struck Bhīma in a great rage. They then tore up large trees by the roots and fought together until not a tree was left. They then fought with their fists until the *asura* was spent; when Bhīma seized him by the legs and rent him asunder. The date of the story is fixed in the age of Buddhism. Ekacakra has been identified as the modern Arrah. It was occupied by brāhmaṇas who may be regarded as the later representatives of the Āryan population, while the jungle was evidently in the possesion of the *asura*s or Aborigines.*

Ekadanta (Ekadanta) : The single-tusked. A name of Gaṇeśa.

Ekādaśi (Ekadasi) : A ceremony performed on the eleventh day after the death of a relative. During the previous ten days the relatives are supposed to be mourning, and in a state of *aśauca* or impurities, so that no one can communicate with them. When *ekādaśī* is performed the period of uncleanness ceases.

Ekādaśī is also the eleventh day after the new and full moon, observed by the Vaiṣṇavas as a fast day. [From the Supplement →] It is also observed by Śaivas, and especially by the Madhva sect.

Ekalavya (Ekalavya) : The king of the Niṣādas; he was regarded as invincible by mortals but was attacked and slain by Kṛṣṇa.

Ekapādakas (Ekapadakas) : A nickname or term of derision, found in the geographical accounts of the Purāṇas; it means one-footed or rather, one-slippered, and is probably an exaggeration of national ugliness, or allusion to some peculiar custom, in the people to whom the term is applied. Professor Wilson thinks that such terms, of which there are many in the Purāṇas, may have furnished the Mandevilles of ancient and modern times, with some of their monsters.

Ekaparṇā, Ekapāṭalā (Ekaparna, Ekapatala) : Two of the daughters of Menā, the eminent wife of the great mountain Himavat. They performed great austerities such as could not be accomplished by gods or *dānava*s, and distressed both the stationary and moving worlds. Ekaparṇā (One leaf) fed upon one leaf. Ekapāṭalā took only one *pāṭalā* (Bignonia) for her food. The former was given as a wife to Asita Devala, the wise teacher of the Yoga. The latter was in like manner bestowed on Jaigiṣavya. — Muir, *OST*, Vol. IV, p. 367.

Ekāṣṭakā (Ekashtaka) : The daughter of Prajāpati, who through practising austere-fervour, became the mother of the glorious Indra, and of Soma. According to other authorities, Indra is one of the sons of Kaśyapa and Dākṣāyaṇī.— *OST*, Vol. V, p. 80. [From the Appendix →] The mother of

* Mrs. Manning, *A&MI.*

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Indra. Ekāṣṭakā, practising austere favour, bore as a child the glorious Indra. In the next verse Ekāṣṭakā is called the mother of Soma as well as of Indra, and the daughter of Prajāpati. — *OST*, Vol. V, p. 80.

Ekaviṁśa (Ekavinsa) : The name of the collection of hymns created from the northern mouth of Brahmā.

Ekoddiṣṭa-śrāddha (Ekoddishta-sradda) : Obsequial offerings on account of a kinsman recently deceased. These are perfromed monthly. The proper period of mourning is ten days, on each of which offerings of cakes and libations of water are to be made to the deceased, augmenting the number of cakes each day, so that in the last day ten cakes are presented.

Elapatra (Elapatra) : One of the progeny of Kadru, a powerful serpent with many heads.

Elephanṭā (Elephanta) : "A small island about 7 miles in circumference, situated between the island of Bombay and the Mahratta shore, from which it is distant 5 miles, and 7 miles from the castle of Bombay. Its name among the natives is Gorapori; that by which it is known to Europeans was derived from the figure of an elephant twice the size of life cut out of the solid black rock on the acclivity of a hill about 250 yards from the landing-place. This figure is now completely dilapidated. At a short distance from the elephant stands the figure of a horse, also cut out of the rock. On this island is a remarkable temple-cave. The entrance to this cave, or temple, occurs about half way up the steep ascent of the mountain or rock out of which it is excavated. Its length, measuring from the entrance, which is on the north side, is 130 feet, and its breadth 123 feet; the floor not being level the height varies from 15 to 17½ feet. The roof was supported by 26 pillars and 8 pilasters, disposed in four rows; but several of the pillars are broken. Each column stands upon a square pedestal and is fluted, but instead of being cylindrical is gradually enlarged towards the middle. Above the tops of the columns a kind of ridge has been cut to resemble a beam about 12 inches square, and this is richly carved. Along the sides of the temple are carved betwen 40 and 50 colossal figures varying in height from 12 to 15 feet; none of them are entirely detached from the wall. On the south side, facing the main entrance, is an enormous bust with three faces, which is supposed to represent the triple deity, Brahmā, Viṣṇu, and Śiva. The centre face is 5 feet in length. At the west side of the temple is a recess, 20 feet square, having in the centre an altar. The entrance to this recess is guarded by eight naked figures, each 13½ feet high, sculptured in a superior manner. The origin of this cave is quite unknown : it is frequently visited by devotees for the purpose of offering prayers and oblations. — *English Encyclopaedia.*

Ellammā (Ellamma) : One of the *grāmadēvatās* in southern India— identified with Reṇukā, wife of Jamadagni, mother of Paraśurāma. Ellammā is represented in a sitting posture, with a red skin, a fiery face, and four

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arms and hands. If any one is bitten by a poisonous serpent he calls on Ellammā for aid. Fishermen when in danger call on Ellammā and make vows to her.

Ellorā (Ellora) : A town in the province of Aurangābād, and near to the city of Daulatābād. In one instance, about a mile to the eastward of the village the side of a great mountain has been excavated, so as to give a level floor 150 feet wide by 270 feet in length. In the centre stands the rock-cut temple called Kailāsa, similar in form to the Pagoḍā at Tanjore. It is between 80 and 90 feet high, and is preceded by a large square porch, supported by sixteen columns. In the front of this stands a detached porch, reached by a bridge; and again, in front of the whole, a gateway, connected with the last porch by a rock-cut bridge, and flanked on either side by pillars or *deepdāns* (which word is literally lamp-post). Two elephants, the size of life, are also mentioned; and all around the court are cloisters, with cells. And the whole, — pillars, cloisters, halls, bridges, and *vimāna*, — are sculptured out of the rock. — MRS. MANNING, *A&MI*, Vol. I, p. 420.

Elu (Elu) : A dialect of the ancient Singhalese, which differs from the colloquial Singhalese, rather in style than in structure, having been liberally enriched by incorporations from Sanskrit and Pāli. Mr. Spence Hardy mentions a number of Buddhist works which are written in Elu.

Emūṣa (Emusha) : The name of the boar in which Prajāpati became incarnate when he raised up the earth and extended it. "Formerly this earth was only so large, of the size of a span. A boar called Emūṣa, raised her up. Her lord Prajāpati, therefore, prospers him with (the gift of) this pair, the object of his desire, and makes him complete." — *OST*, Vol. I, p. 53.

Erannoboas (Erannoboas) : The ancient name of the river Sone. The ancient city of Pālibothra stood at the confluence of the Ganges and Erannoboas. "The capital of Candragupta, Pāṭaliputra, was no doubt the same as the Pālibothra of Sandracottus, the modern Paṭnā. But exception was taken on the ground that Paṭnā was not situated near the confluence of the Ganges and Sone, or Erannoboas where Pālibothra stood. This, however, has been explained by a change in the bed of the river Sone, which is established on the best geographical evidences."*

Ereenia (Ereenia) : The benevolent Glendaveer (*gandharba*) in Southey's poem "the curse of Kehama".

Ettaia (Ettaia) : A place in the north-west of India, said to be the scene of a conflict between Kṛṣṇa and Kālī; where some fine ruins still exist.

Expiation (Expiation) : The *Viṣṇu Purāṇa* says that "suitable acts of expiation have been enjoined by the great sages for every kind of crime. Arduous penances for great sins, trifling ones for minor offences, have been propounded by Svāyambhuva and others; but reliance upon Kṛṣṇa is far

* Max MULLER, *ASL*, p. 280.

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better than any such expiatory acts, as religious austerity or the like. Let any one who repents of the sin of which he may have been culpable, have recourse to this best of all expiations, remembrance of Hari; by addressing his thoughts to Nārāyaṇa at dawn, at night, at sunset, and midday, a man shall be quickly cleansed from all guilt: the whole heap of worldly sorrows is dispersed by meditating on Hari; and his worshipper, looking upon heavenly fruition as an impediment to felicity, obtains final emancipation."

"This remembrance of Viṣṇu," says Professor Wilson "is the frequent reiteration of all his names; hence the lower orders of Hindus procure a starling or parrot, that in the act of teaching it to cry Rāma or Kṛṣṇa or Rādhā, they may themselves repeat these appellations; the simple recitation of which, even if accidentally, irreverently, or reluctantly performed, is meritorious."

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Faith (Faith) : The paramount efficacy of faith is a tenet of the Vedānta school; particularly that branch of it which follows the authority of the *Bhagavad Gītā*. In that work, and in many of the Purāṇas, passages relating to faith constantly recur.

Fakīr (Fakir) : The word *fakīr* is derived from an Arabic term signifying "poor people", and belongs strictly to those who profess Mahomedanism, not to Hindus. But the word is sometimes used by Europeans to designate all classes of monks, who subject themselves to austerities and mortifications. Some of them vow to preserve a standing posture during their whole lives, supported only by a stick or rope under their armpits. Some mangle their bodies with scourges or knives. Others wander about in companies, telling fortunes, and in other ways imposing on the people. Some go about as mendicants asking alms in the name of God. See SAṂNYĀSI.

Feringahi (Feringahi) : A name of Pārvatī or Devī.

Festivals (Festivals) : "Among all the nations of the ancient world a considerable portion of the year was devoted to the solemnization of public festivals, at which the people found in the assemblage of multitudes, on the exhibition of games, and in religious pageants and ceremonies, a compensation for the want of those more refined entertainments which are created by the necessities and the luxury of a more advanced stage of civilization. Some of these primitive celebrations have retained their hold upon national tastes and feelings long after their origin and meaning were forgotten, and become interwoven with new conditions of society, with altered manners and institutions, and with a total change of religion. In all the countries of Europe they have left at least traces of their former prevalence in the nomenclature of our calendars, and many of the holidays which are appropriated to the saints of the Christian Church have been borrowed from the public festivals of ancient paganism. In proportion also as nations, or as different classes of the same nation, retain their primitive habits, the observances of olden times enjoy their veneration and interest their affections. They are, however, fast fading in the Western world, even from the faith of tradition, before the extension of knowledge and refinement, and before the augmented demands for toil which the present artificial modes of life impose, when holidays are denounced as an unprofitable interruption of productive industry, and a festival or a fair is condemned as a wasteful expenditure of time and money. It is only therefore in regions remote from the reach of the task-master, where exemption from work is occasionally the equal right of all classes of the community, that we may expect to find the red letters of the calendar significant signs — importing

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what they designate, public holidays — days on which the artificer and the peasant rest from physical exertion, and spend some passing hours in a kindly communion of idleness with their fellows; in which, if the plough stands still and the anvil is silent, the spirit of social intercourse is kept alive, and man is allowed to feel that he has born for some nobler end than to earn the scanty bread of the pauper by the unrelaxing labour of the slave.

It is in the remote East, and especially in India, that we may expect to find the living representation of ancient observance, and the still existing solemnizations which delighted the nations of antiquity; and we shall not be altogether disappointed; although even here they begin to languish under the influence of a foreign government; under the unsympathizing superiority which looks upon the enjoyments of a different race with disdain; under the prevalence of the doctrine which regards public holidays as deductions from public wealth, and under the principles of a system of religious faith which, although it might be indulgent to popular recreations cannot withhold its disapprobation of them when their objects and origin are connected with falsehood and superstition. From the operation of these causes the Hindu festivals have already diminished both in frequency and in attraction; and they may become, in course of time, as little familiar to the people of India as those of European institutions are to the nations of the West." — WILSON.*

The Principal festivals are the same in the different provinces of India, though celebrated under different names: there are others that belong to peculiar localities; and even those which are universally held, enjoy various degrees of popularity in different places, and are celebrated with various local modifications. The periods also vary within certain limits, according as the lunar month is reckoned to begin from the new moon, or from the full moon, the former mode of computation prevailing in Bengal and in Teliṅgānā, whilst in Hindustān and in the Tamil countries of the south the latter is followed. — PRINCEP'S *Useful Tables.*

The principal festivals are the following; an account of the observances peculiar to each will be found under the respective heads.

Bhaimyekādaśī.
Bhīṣmāṣṭamī.
Ṣaṭ Tila Dānam.
Yugādya or Yugādi Padya.
Śivarātri.
Ḍola-Yātrā or swinging festival.
The Holī.
Varadā Caturthī.
Śrī Pañcamī.

* *Works*, Vol. I, pp. 151-3.

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Śrī Rāmanavamī.
Janmāṣṭamī, or nativity of Kṛṣṇa.
Gokalāṣṭamī.
Rath-Yātrā.
Rās-Yātrā.
Pāncālapura.
Vṛṣaketu.
Sudhanva.
Śrīgiri.
Rāmānujācārier Puṇya Divasa.
Tekacārier Puṇya Divasa.
Akṣa Tadige.
Gaṇeśa caturthī.
Gaurī-habba.
Śanitrayodaśī.
Ananta caudaśa.
Daśahrā.
Mahā Navamī.
Vijaya Daśamī.
Vyāsapavarnavamī.
Dīpāvalī.
Balissāḍya.
Dhātṛ.
Uttarāyaṇa, also called Saṁkrānti, and in the south Poṅgal.
Perumal Tirumal.
Tirukalyām.
Pitrapakṣa Amāvaśa.

Fever (Fever): In the *Viṣṇu Purāṇa*, Fever is personified, as an emanation from Maheśvara, having three feet and three heads (alluding, says Dr. Wilson, to the three stages of febrile paroxysms, or to the recurrence of tertian ague). Fever fought desperately with Viṣṇu in defence of the city of Bāṇa. Baladeva, upon whom his ashes were scattered, was seized with burning heat, and his eyelids trembled: but he obtained relief by clinging to the body of Kṛṣṇa. The fever emanating from Śiva was quickly expelled from the person of Kṛṣṇa by fever which he himself engendered. Brahmā beholding the impersonated malady, bewildered by the beating inflicted by the arms of the deity, entreated the latter to desist; and the foe of Madhu refrained, and absorbed into himself the fever he had created. The rival fever then departed, saying to Kṛṣṇa, "Those men who call to memory the combat betwen us shall be for ever exempt from febrile disease."

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Fires (Fires) : According to the *Viṣṇu Purāṇa* there are forty-nine fires. The Agni named Abhimānī, who in the eldest born of Brahmā, had, by Svāhā, three sons of surpassing brilliancy, Pāvaka, Pavamāna, and Śuci, who drinks up water: they had forty-five sons, who with the original son of Brahmā and his three descendants, constitute the forty-nine fires. According to the *Vāyū Purāṇa*, Pāvaka is electric, or Vaidyuta fire; Pavamāna is that produced by friction, or Nirmathyaya; and Śuci is solar, or Saura fire. The *Bhāgavata* explains these different fires to be so many appellations of fire employed in the invocations with which different oblations to fire are offered in the ritual of the Vedas.

Fire-Sacrificial (Fire-Sacrificial) : The ceremony of consecrating the fire and hallowing the sacrificial implements is the groundwork of all religious acts amongst the Hindus, and may therefore be particularly described: "First, the priest smears with cow-dung a level piece of ground four cubits square, free from all impurities, and sheltered by a shed. Having bathed and sipped water, he sits down with his face towards the east, and places a vessel of water with *kuśa* grass on his left; then, dropping his right knee, and resting on the span of his left hand, he draws with the root of *kuśa* grass a line, one span or twelve figures long, and directed towards the east. From the nearest extremity of this line he draws another at right angles to it, twenty-one fingers long, and directed towards the north. Upon this line he draws three others, parallel to the first, equal to it in length, and distant seven fingers from each other. The first line is really, or figuratively, made a yellow line, and is sacred to the earth; the second is red, and sacred to fire; the third black, and sacred to Brahmā the creator; the fourth blue, and sacred to Indra, the regent of the firmament; the fifth white, and sacred to Soma. He next gathers up the dust from the edges of these lines, and throws it away towards the north-east, saying, "What was [herein] bad, is cast away:" and he concludes by sprinkling water on the several lines.

Having thus prepared the ground for the reception of the sacrificial fire, he takes a lighted ember out of the covered vessel which contains the fire, and throws it away, saying, "I dismiss far away carnivorous fire; may it go to the realm of Yama, bearing sin [hence]." He then places the fire before him, saying, "Earth! Sky ! Heaven !" and adding, "this other [harmless] fire" alone remains here; well knowing [its office], may it convey my "oblation to the gods". He then denominates the fire according to the purpose for which he prepares it, saying, "Fire! thou art namd so and so"; and he concludes this part of the ceremony by silently burning a log of wood, one span long and smeared with clarified butter.

He next proceeds to place the brāhmaṇa or superintending priest. Upon very solemn occasions, a learned brāhmaṇa does actually discharge the functions of superintending priest; but, in general, a bundle containing fifty blades of *kuśa* grass is placed to represent the brāhmaṇa. The officiating

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priest takes up the vessel of water, and walks round the fire keeping his right side turned towards it: he then pours water near it, directing the stream towards the east; he spreads *kuśa* grass thereon; and crossing his right knee over his left without sitting down, he takes up a single blade of grass between the thumb and ring finger of his left hand, and throws it away towards the south-west corner of the shed, saying, "What was herein bad, is cast away." Next, touching the water, resting the sole of his right foot on his left ankle, and sprinkling the grass with water, he places the brāhmaṇa on it, saying, "Sit on [this] seat until [thy] fee [be paid thee]." The officiating priest then returns by the same road by which he went round the fire; and sitting down again with his face towards the east, names the earth inaudibly.

If any profane word have been spoken during the preceding ceremony, atonement must be now made by pronouncing this text: "Thrice did Viṣṇu step, and at three strides traversed the universe: happily was his foot placed on the deity [earth]." The meaning is, since the earth has been purified by the contact of Viṣṇu's foot, may she (the earth so purified) atone for any profane word spoken during this ceremony.

If it be intended to make oblations of rice mixed with milk, curds, and butter, this too is the proper time for mixing them; and the priest afterwards proceeds to name the earth in the following prayer, which he pronounces with downcast look, resting both hands on the ground: "We adore this earth, this auspicious and most excellent earth; do thou, O fire! resist [our] enemies. Thou dost take [on thee] the power [and office] of other [deities]."

With blades of *kuśa* grass held in his right hand, he must next strew leaves of the same grass on three sides of the fire, arranging them regularly, so that the tip of one row shall cover the roots of the other. He begins with the eastern side, and at three times strews grass there, to cover the whole space from north to south; and in like manner distributes grass on the southern and western sides. He then blesses the ten regions of space; and rising a little, puts some wood on the fire with a ladle-full of clarified butter, while he meditates in silence on Brahmā, the lord of creatures.

The priest then takes up two leaves of *kuśa* grass, and with another blade of the same grass cuts off the length of a span, saying, "Pure leaves! be sacred to Viṣṇu"; and throws them into a vessel of copper or other metal. Again he takes two leaves of grass, and holding the tips between the thumb and ring finger of his right hand, and the roots between the thumb and ring finger of his left, and crossing his right hand over his left, he takes up clarified butter on the curvature of the grass, and thus silently casts some into the fire three several times. He then sprinkles both the leaves with water, and throws them away. He afterwards sprinkles with water the vessel containing clarified butter, and puts it on the fire, and takes it off again, three times, and thus concludes the ceremony of hallowing the

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butter; during the course of which, while he holds the leaves of grass in both hands, he recites this prayer: "May the divine generator [Viṣṇu] purify thee by means of [this] faultless pure leaf; and may the sun do so, by means of [his] rays of light: be this oblation efficacious."

The priest must next hallow the wooden ladle by thrice turning therein his fore-finger and thumb, describing with their tips the figure of 7 in the inside, and the figure of 9 on the outside of the bowl of the ladle. Then dropping his right knee, he sprinkles water from the palms of his hands on the whole southern side of the fire, from west to east, saying, "Aditi! [mother of the gods!] grant me thy approbation." He does the same on the whole western side, from south to north, saying, "Anumati! grant me thy approbation"; and on the northern side, saying, "Sarasvatī! grant me thy approbation". And lastly he sprinkles water all round the fire, while he pronounces this text, "Generous sun! approve this rite; approve the performer of it, that he may share its reward. May the celestial limunary, which purifies the intellectual soul, purify our minds. May the lord of speech make our prayers acceptable."

Holding *kuśa* grass in both hands, he then recites an expiatory prayer; and throwing away the grass, he thus finishes the hallowing of the sacrificial implements: a ceremony which necessarily precedes all other religious rites.

He next makes oblations to fire, with such ceremonies, and in such form as are adapted to the religious rite which is intended to be subsequently performed. The sacrifice, with the three mysterious words, usually precedes and follows the particular sacrifice which is suited to the occasion; being most generally practised, it will be the most proper specimen of the form in which oblations are made.

Having silently burnt a log of wood smeared with clarified butter, the priest makes three oblations, by pouring each time a ladle-full of butter on the fire, saying, "Earth! be this oblation efficacious": "Sky! be this oblation efficacious": "Heaven ! be this oblation effiicacious". On some occasions he makes a fourth offering in a similar mode, saying, "Earth ! Sky ! Heaven ! be this oblation efficacious". If it be requisite to offer a mixture of rice, milk, curds and butter, this is now done; and the oblations, accompanied with the names of the three worlds, are repeated.

There are five fires, which were overcome and demolished by Viṣṇu. Their names are the Āhavanīya, Gārhapatya, Dakṣiṇā, Sabhyā and Āvasathya; of which the three first have a religious, and the other two a secular character. The first is a fire prepared for oblations at an occasional sacrifice: the second is the household fire, to be perpetually maintained: the third is a sacrificial fire, in the centre of the other two, and placed to the south: the Sabhyā is a fire lighted to warm a party: and the Āvasathya, the common domestic or culinary fire. *Manu*, III. 100. 185, and Kullūka Bhaṭṭa's explanation.

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Brāhmaṇas who devote themselves to the priesthood have to maintain a perpetual fire. They have also to worship fire, making an oblation to it with this prayer: Fire! seven are thy fuels; seven thy tongues; seven thy holy sages; seven thy beloved abodes; seven ways do seven sacrifices worship thee. Thy sources are seven. Be content with this clarified butter. May this oblation be efficacious.

The seven tongues of fire are enumerated Pravaha, Āvaha, Udvaha, Samaha, Vivaha, Parivaha, Nivaha, all of which imply the power of conveying oblations, to the deities to whom offering are made. Fire, like the sun itself, is supposed to emit seven rays; this perhaps may account for the number seven being so often repeated." — COLEBROOKE'S *Essays*, Vol. I, p. 153.

Free-will (Free-will) : The Mīmāṁsā philosophy in effect denies the doctrine of free-will; but endeavours to reconcile the existence of moral evil under the government of an all-wise, all-powerful and benevolent providence, with the absence of free-will, by assuming the past eternity of the universe, and the infinite renewals of worlds, into which every individual being has brought the pre-dispositions contracted by him in earlier states, and so retrospectively, without beginning or limit.

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Gabhastimat (Gabhastimat) : One of the nine divisions of Bhāratavarṣa. Also the name of one of the divisions of *pātāla*.

Gacchas (Gachchas) : One of the peoples enumerated in the *Viṣṇu Purāṇa*, but not identified.

Gadā (Gada) : **1.** A son of Vasudeva by Bhadrā; **2.** The name of Bhīma's formidable weapon.

Gādhi (Gadhi) : An incarnation of Indra, born as the son of Rājā Kuśāmba. Kuśāmba being desirous of a son, engaged in devout penance to obtain one who should be equal to Indra. Observing the intensity of his devotions, Indra was alarmed, lest a prince of power like his own should be engendered, and determined therefore to take upon himself the character of Kuśāmba's son. Gādhi, the father of Viśvāmitra.

Gahvaras (Gahavaras) : Dwellers in mountain caves. The mountains from Cabul to Bamian furnish numerous instances of cavern habitations.

Gajāsura (Gajasura) : A Titan or *asura* in the form of elephant, who was killed by Śiva. Part of the scanty raiment worn by Śiva consists of the skin of the above elephant.

Gajavīthi (Gajavithi) : The second division (or *vīthi*) of the lunar mansions, in the northern *avasthāna*.

Gālava (Galava) : A Teacher of the white *Yajuṣ*, a branch of the *Yajurveda*, imparted by the sun in the form of a horse.

Gālava (Galava) : A saint of some note, the hero of a long legend in the *Mahābhārata*. He there appears as the pupil of Viśvāmitra. At the expiration of his studies he importuned his master to tell him what present he should make him. Viśvāmitra being out of humour, at last desired him to bring him eight hundred horses, each of a white colour, with one black ear. Gālava in his distress applied to Garuḍa, who was his particular friend, and with him repaired to Yayāti, king of Pratiṣṭhāṇa. Yayāti, being unable to comply with the sage's wish, presented him his daughter Mādhavī whom Gālava gave in marriage successively to Haryasva, king of Ayodhyā, Divodāsa, king of Kāśī, Uśinara, king of Bhoja, and received from each, upon the birth of a son by her, two hundred of the steeds he was in quest of. These horses were originally a thousand in number. The saint Ṛcīka, having demanded the daughter of Gādhi, sovereign of Kānyakubja, as his wife, that prince, to evade the match, being afraid to decline it, required the steeds in question as a present in return. Ṛcīka obtained them from the god of ocean, Varuṇa, and transferred them to his father-in-law, by whose descendants six hundred were sold to different princes, and the rest given away to the

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*brāhmaṇa*s. Gālava, having procured the horses which were in possession of the kings, took them and the damsel, still by virtue of a boon a virgin, and presented them together to Viśvāmitra. The sage received them and begot a son by her, Aṣṭaka, to whom he resigned his hermitage and his steeds, and retired to the woods: the place was thence called Aṣṭakapura. The lady after this was re-conducted by Gālava to her father, and he, in imitation of his preceptor, spent the rest of days in solitary devotion — WILSON, XI, p. 225.

Games (Games) : There are many public games described in the various Purāṇas; and an account of each will be found under its native name.

Gaṇanāthas (Gananathas) : Messengers of the gods. See DŪTAS.

Gaṇapati (Ganapati) : The master of attendants. A name of the god Gaṇeśa, who resembles the Janus of the Romans.

Gāṇapatyas (Ganapatyas) : The worshippers of Gaṇeśa, or Gaṇapati; all the Hindus in fact, worship this deity as the obviator of impediments, and never set off on a journey without invoking his protection.

Gaṇḍakī (Gandaki) : A large river in Oude.

Gandhakālī (Gandhakali) : An *apsarā*, who had been condemned by a sage, whose reflections had been disturbed by her beauty, to wear the form of a crocodile, and was released by Hanumān who slew the crocodile in the lake of Gandhamādana.

Gandhamādana (Gandhamadana): A high mountain south of the great mount Meru; an extensive forest of the same name is placed in close proximity to the mountain.

Gandhamādana (Gandhamadana) : One of the generals in Rāma's army at the seige of Laṅkā; he was wounded by the magical weapons of Indrajit and left on the field for dead, but was restored to life by the medicinal herbs brought by Hanumān from the golden hill Ṛṣabha, on the crest of Kailāsa. Although he is represented as being a large and powerful monkey, he is said to have been the son of Kuvera, the god of wealth.

> "Of Gandhamādan brave and bold
> The father was the Lord of gold."

Gandhamojavaha (Gandhamojavaha) : A son of Śvaphalka, by his wife Gāndinī.

Gāndhāra (Gandhara) : A prince, the son of Aradvat, a descendant of Druhyu. Also, a large country in the west of the Indus, named after Gāndhāra, famous for its breed of horses; now Kaṇḍāhār.

Gandharba (Gandharba) : One of the nine divisions, or *dvīpa*s, of Bhāratavarṣa.

Gandharbas or Gandharvas (Gandharbas or Gandharvas) : (Southey's Glendoveers.) A race born from Bramhā, described in the *Viṣṇu Purāṇa* as

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"born imbiding melody; drinking of the goddess of speech they were born, and thence their appellation". (*gam dhayantaḥ*). They are a species of demi-gods or angels, the musicians of heaven, inhabiting *Indra-loka*, the paradise of the deities, and witnesses of the actions of men. They form the orchestra at the banquet of the gods. In the creation of the second *manvantara* they are called the illustrious Gandharbas, the children of Ariṣṭā and Kaśyapa. In the *Viṣṇu Purāṇa* it is said, "in the regions below the earth, the Gandharbas, called Maneyas (or sons of the *muni* Kaśyapa) who were sixty millions in number, had defeated the tribes of the Nāgas or snake-gods, and seized upon their most precious jewels, and usurped their dominion". Narmadā, the personified Nerbudda river, was the sister of the Nāgas, and on her aid being solicited, she went to Purukutsa, and conducted him to the regions below the earth, where, being filled with the might of the dity, he destroyed the Gandharbas. They originally belong to the latter Epic period, but figure more prominently in the Purāṇas.

"The Gandharvas or heavenly bards had originally a warlike character, but were afterwards reduced to the office of celestial musicians cheering the banquets of the gods. Dr. Kuhu has shown their identity with the Centaurs in name, origin and attribute. "— GORRESIO.

Gāndhārī (Gandhari) : The daughter of Rājā of Gāndhāra, who was married to the Mahārāja Dhṛtarāṣṭra; she blindfolded herself on hearing that he was blind. She was the mother of the Kauravas, and is represented as a woman of superior character and abilities. She was summoned to the Council to try to overcome the obduracy of her eldest son Duryodhana. The *Mahābhārata* relates an affecting interview which she had with Kṛṣṇa after he slaughter of her sons in the great war. [From the Supplement →] The wife of Mahārāja Dhṛtarāṣṭra, the daughter of Gāndhāra, king of the province so named; the country of the Gandharü of Herodotus; that bordering on the Indus, westward as far as to Kandāhār, in which the ancient name probably is traceable. As her husband was blind she always wore a handkerchief over her eyes which made it necessary for her to be told what was going on.

Gandharva-loka (Gandharba-loka) : The region of celestial spirits, the sphere or *loka* above the earth to which śūdras are elevated after death.

Gāndharva marriage (Gandharva marriage): A form of wedlock requiring no public ceremony, but which is nevertheless, recognised in ancient Hindu law as legal for kings and warriors.

Gāndharva marriage (Gandharva marriage) : The sixth of the eight modes of marriage enumerated by Manu. It is described as the reciprocal connexion of a damsel and her lover from mutual desire; unattended with any of the forms or ceremonies ordinarily connected with weddings.

Gandharvaveda (Gandharba veda) : The drama, and the arts of music,

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dancing, etc., of which the *muni* Bharata was the author; and the *Arthaśāstram*, or Science of Government, as laid down first by Vṛhaspati.

Gandharvī (Gandharbi) : The daughter of Surabhi, and parent of horses.

Gāndinī (Gandini) : Daughter of Kāśīrāja : the following legend of her birth is told in the *VP*, "when the time of delivery arrived the child issued not from the womb, twelve years passed away and still the girl was unborn. Then Kāśīrāja spoke to the child 'Daughter, why is your birth thus delayed? come forth. I desire to behold you; why do you inflict this protracted suffering upon your mother? Thus addressed, the infant answered, if, father, you will present a cow everyday to the brāhmaṇas I shall at the end of three years more be born.' The king accordingly presented daily a cow to the brāhmaṇas, and at the end of three years the damsel came into the world. Her father called her Gāndinī, and he subsequently gave her to Śvaphalka when he came to his palace. Gāndinī as long as she lived, gave a cow to the brāhmaṇas everyday."

Gāṇḍīva (Gandiva) : The name of a miraculous bow which Arjuna received as a present from Agni, the god of fire.

Gaṇḍūṣa (Gandusha) : One of the ten sons of Sūra, and brother of Vāsudeva.

Gaṇeśa (Genesa) : The son of Śiva and Pārvatī the god of good luck, and remover of difficulties and obstacles; addressed at the commencement of all undertakings, and at the opening of all compositions. He is thus the patron of learning. He is called Gaṇeśa, as presiding over the troop of deities attendant on Śiva — the *gaṇas*, or companies of celestials in Śiva paradise. He is also designated Vināyaka, the god of difficulties. Gaṇeśa is represented by an outrageous figure, half-man and half-elephant, in a sitting posture, with a large belly. His head is that of an elephant, and on it he wears a crown, while his ears are adorned with jewels and his forehead with sacred ashes; of his four arms he elevates two, holding in the left hand a rope and in the right an elephant goad. In his other two hands he holds in the right, a piece of his own elephant's tooth which he once broke himself in a rage, and in the left, a pancake; he is said to be fond of pancakes. His image stands in almost every house, and is worshipped by men and women, with offerings and all the prescribed ceremonies, especially when they are about to begin something important. This eminent position was assigned him as a compensation for the strange head he wears, which was put upon his shoulders when he lost his own, in infancy, by a look of the celestial Śani — the Hindu Saturn. The goddess, seeing her child headless, was overwhelmed with grief, and would have destroyed Śani, but Brahmā prevented her, telling Śani to bring the head of the first animal he should find lying with its head northwards. He found an elephant in this position, cut off its head, and fixed it on Gaṇeśa, who then assumed the shape he at present wears. Durgā was but little soothed when she saw her son with an elephant's head;

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but, to pacify her, Brahmā said that, amongst the worship of all the gods, that of Gaṇeśa should for ever have the preference. Shop-keepers and others paint the name or image of this god over the doors of their shops or houses, expecting from his favour protection and success. He is worshipped especially at the commencement of a wedding, as well as when the bride is presented to the bridegroom. No public festivals, however, in honour of Gaṇeśa are held, nor any temples dedicated to him in Bengal, though stone images of the god are worshipped in the temples on the banks of the Ganges at Benāres.

Sir William Jones calls Gaṇeśa the god of wisdom, referring, as a proof, to his having an elephant's head. The Hindus, however, in general, consider the elephant a stupid animal; and to be called "as stupid as an elephant" is a bitter taunt. He corresponds rather to the Roman Janus. In the south Gaṇésa is usually termed Vighneśvara as he can prevent literary fame, if his worship be neglected.

When Paraśurāma, who was a favourite disciple of Śiva, went to Kailāsa to visit his master, on arriving at the inner apartments, his entrance was opposed by Gaṇeśa, as his father was asleep. Paraśurāma nevertheless urged his way, and the parties came to blows. Gaṇeśa had at first the advantage, seizing Paraśurāma in his trunk, and giving him a twirl that left him sick and senseless; on recovering, Rāma threw his axe at Gaṅeṣa, who recognizing it as his father's weapon (Śiva having given it to Paraśurāma) received it with all humility upon one of his tusks, which it immediately severed, and hence Gaṇeśa has but one tusk, and is known by the names Ekadanta and Ekadaṁṣṭra, (the single-tusked). — WILSON'S *Works,* Vol. III, p.107.

Gaṇeśa (Ganesa) : A distinguished Hindu mathematician and astronomer who lived in AD 1520.

Gaṇeśa-upa-purāṇa (Ganesa-upa-Purana) : The main subject of this work is the greatness of Gaṇeśa; and prayers and formulae appropriated to him are abundantly detailed. It appears to be a work originating with the Gāṇapatya sect, or followers of Gaṇeśa. — *Preface to Viṣṇu Purāṇa.*

Gaṅgā (Ganga) : The following is a brief summary of the origin of the Ganges, as detailed in several sections of the first part of the *Rāmāyaṇa.* Gaṅgā was the daughter of Himavat king of mountains, and given by him to the gods.

Sagara king of Ayodhyā had by one of his wives sixty thousand sons. Whilst performing the horse sacrifice, the horse was stolen. He commanded his sons to go and search for it. Not finding it on the earth, they dug down to *pātāla,* where they found the horse feeding, and Kapila Muni near it in profound meditation. On being charged with the theft, he by one glance reduced them all to ashes. On account of their long absence, Sagara sent his grandson, Aṁśumat, to seek for them. He found their ashes, and the

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horse feeding near them. Unable to find water to pour on the ashes, he was directed by Kapila (who was a minor incarnation of Viṣṇu,) not to pour common water upon them, but now to take the horse and complete his grandfather's sacrifice; and he assured that his (Aṁśumat's) grandson should obtain for their ashes the heavenly Ganges. Sagara reigned 30,000 years; Aṁśumat 32,000; his son Dilīpa 30,000; his grandson Bhagīratha intent, as his ancestors had been, on bringing down the Ganges, persevered in a long course of austerities. After 1000 years Brahmā signified his pleasure by commanding him to ask a boon. He begged that the sons of Sagara might obtain water for their funeral rites; that, their ashes being wetted by the celestial Ganges, they might ascend to heaven. Brahmā granted his request on condition that he prevailed on Śiva to break the fall of the waters; else the earth would be washed away.

By further austerities he propitiated Śiva, who engaged to receive the goddess, and commanded her to descend. In anger she resolved to bear him down by her stream; but he, aware of her proud resolve, detained her in his hair. When Bhagīratha applied to him for the waters, Śiva reminded him that his request was only that he should "receive" the Ganges. Bhagīratha engaged in further austerities, and Śiva, being pleased with them discharged the waters from his locks in seven streams; one of which followed the king. As he led the way in a splendid chariot, the Ganges followed; but, overflowing a sacrifice which Jahnu was performing, the enraged *muni* drank up the whole, but was afterwards prevailed upon to discharge it from his ear. Thence the stream followed the king to *pātāla*, washed the ashes, and liberated his ancestors the sons of Sagara.

Gaṅgā-dvāra (Ganga-dwara) : The portal of Gaṅgā, is the opening in the Himālaya mountains by which the Ganges descends into the plain of Hindustān. It is celebrated as the scene of Dakṣa's great sacrifice. It is now more usually known by the name of Hardvār; properly Haridvāra, the gate of Viṣṇu or Śiva; appellations bestowed upon it probably in times more recent than the composition of the *Mahābhārata*, when the Hindus were first ranged under the different and sometimes contending sects of Vaiṣṇavas and Śaivas.

Gaṅgammā (Gangamma) : A river goddess among the hill tribes; she is supposed to be preset at every stream. On the Nīlagiris it was formerly the practice for every owner of cattle to throw a quarter of a rupee into the rivers before crossing them, as the cattle were sometimes carried away by the torrent. It is enumerated amongst the great sins of the hill tribes at their funerals that they had crossed a stream without paying due adoration to Gaṅgammā.

Gara (Gara) : One of the five sons of Uśīnara, a descendant of Aṇu.

Garddhabas, Garddhabhins (Garddhabas, Garddhabins) : A race of kings in the west of India, but not yet satisfactorily identified, though many

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learned conjectures have been made respecting them.

Garga (Garga) : An ancient sage, who having propitiated Śeṣa, acquired from him a knowledge of the principles of astronomical science, of the planets, and of the good and evil denoted by the aspects of the heavens. He is one of the oldest writers on Astronomy amongst the Hindus. According to Mr. Bentley his Saṁhitā dates 548 BC. The initiatory rites of Kṛṣṇa and Rāma were performed by the sage Garga, who was sent to Gokula by Vasudeva for that purpose. In the *Bhāgavata* Garga describes himself as the *purohita* or family priest of the Yādavas. Garga was also the name of one of the sons of Bhavanmanyu.

Gargabhūmi, Gārgya (Gargabhumi, Gargya) : Two of the descendants of Alarka, according to the list in the *Vāyu Purāṇa*.

Gārgya (Gargya) : A disciple of Baśkali, and teacher of the *Ṛgveda*; also a brāhmaṇa, who, through arduous penance, living upon iron sand for twelve years, became the father of the hero Kālayavana.

Gārgya (Gargya) An etymologist and grammarian of much celebrity in Sanskrit Literature.

Gārgyas (Gargyas) : The descendants of Gārgya, who although kṣatriyas by birth became brāhmaṇas. Professor Wilson says that all the authorities concur in this statement; thus furnishing an additional instance of one caste proceeding from another.

Gārhapatya (Garhapatya) : Perpetual household fire, which is to be always burning; and, in the event of becoming extinct, can be renewed only by igniting certain consecrated sticks by attrition. The household fire is never to be used for domestic or culinary purposes. It is the pure vestal flame, the emblem of eternal light, and is maintained solely for religious offices. See FIRE-SACRIFICIAL.

Garmanas (Garmanas) : Hindu or Buddhist priest mentioned by the geographer Strabo. They are represented as feeding on fruits, and wearing only a covering made of the bark of a tree.

Garuḍa (Garuda) : The king of the feathered tribes and the remorseless enemy of the serpent race. He was the son of Kaśyapa and Vinatā. Garuḍa is always represented as the bird on which Viṣṇu is carried and described as something between a man and a bird. Garuḍa is the vehicle of Kṛṣṇa, appearing whenever he is wanted, and conveying his master with incredible speed to the most distant localities. When Kṛṣṇa recovered the jewel mountain, he placed it, with the umbrella, of Varuṇa, upon Garuḍa, and mounting him himself, he set off to the heaven of the gods to restore the earrings of Aditi. Garuḍa is represented as a large white-necked kite or eagle. On the walls of many Vaiṣṇava temples he is represented by the figure of a young man seated, with the palms of the hands closed, and fingers pointed upwards, denoting reverence. "He may be compared with the Simurgh of

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the Persians, the Anka of the Arabs, the Griffin of chivalry, the Phoenix of Egypt, and the bird sits upon the ash Yggdrasil of the Edda."— GRIFFITHS. [From the Appendix →] A wundervogul, or wonderful bird, is the property of all people; and the Garuḍa of the Hindus is represented by the Eorosh of the Zend, Simoorgh of the Persians, the Aṅka of the Arabs, the Kerkes of the Turks, the Kirni of the Japanese, the sacred dragon of the Chinese, the Griffin of Chivalry, the Phoenix of classical fable, the wise and ancient bird that sits upon the ash Yggdrasit of the Edda, and according to Faber, in common with all the rest, is a misrepresentation of the holy cherubim that guarded the gate of paradise. Some writers have even traced the twelve knights of the round Table to the twelve Rocs of Persian story — WILSON's *Works*, III, 193.

Garuḍa Purāṇa (Garuda Purana) : Professor Wilson doubts whether a genuine *Garuḍa Puarāṇa* exists. The one he examind contained no account of the birth of Garuḍa. Only a brief notice of the creation; and the greater part being occupied with a description of *vrata*s, or religious observances, of holidays, of sacred places, &c. It contained also treatises on astrology, palmistry, precious stones, and medicine.

Garutvanta (Garutwanta) : A name of Garuḍa.

Gāthin (Gathin) : The same as Gādhi, q.v.

Gati (Gati) : (Movement.) An allegorical personage, one of the daughters of Devahūti, and wife of Pulaka.

Gatra (Gatra) : One of the seven pure sages, a son of Vasiṣṭha.

Gatravat (Gatravat) : A son of Kṛṣṇa by Lakṣmaṇā.

Gaunharin (Gaunharin) : Nātch girls or dancing women. They form a numerous class in all towns and cities in India. They are not a distinct caste, but are more or less attached to all castes. Although notoriously immoral, yet they are sent for by all classes of the community, even the most respectable and virtuous, on occasion of a great family festivity. The Gaunharins, not only dance and sing but play on the *sāraṅgī* and *tablā*.

Gaurī (Gauri) : The name of Pārvatī as a girl before she become the bride of Śiva. Also the name of a wife of Virājas. The wife of Yuvanāśvas was named Gaurī, and having incurred the imprecation of her husband became the Bāhudū river.

Gautama (Gutama) : The founder of the Nyāya school of philosophy. Little is known of his personal history. He was born at Himālaya about the same time as Rāma. He married Ahalyā the daughter of Brahmā, and lived as a very austere ascetic, the *Rāmāyaṇa* states, for thousands of years, in a holy hermitage adorned with fruits and flowers, daily performing religious austerities.

One day when the sage was absent from his dwelling the mighty Indra

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passed by, and burned with an impure passion for the wife of Gautama; and he entered the hut in the disguise of the sage, and began to entreat Ahalyā: and she, knowing him to be king of heaven, in the wantonness of her heart yielded to his desires. As he was leaving the hermitage Gautama entered, and he was invincible even to the gods through the power of his austerities. Indra was overwhelmed with sadness; and the sage beholding the profligate celestial, addressed him thus: O depraved wretch, assuming my form you have perpetrated this great crime! therefore from this moment you become a eunuch! The sage then pronounced this curse upon his wife Ahalyā: O sinful wretch, for thousands of years shall you remain in this forest, abandoned by all and invisible to all, until Rāma the son of Dasaratha, shall enter here, and you from beholding him shall be cleansed from all sin and again approach me without fear. These words of the illustrious Gautama were all fulfilled. *Rāmāyaṇa*, 49. For an account of Gautama's philosophical system, see NYĀYA.

Kumārila says: 'In the same manner, if it is said that Indra was the seducer of Ahalyā, this does not imply that the God Indra committed such a crime, but Indra means the sun, and Ahalyā (from *ahan* and *lī*) the night; and as the night is seduced and ruined by the sun of the morning, therefore is Indra called the paramour of Ahalyā.' — MAX MÜLLER, *ASL*, p. 530.

The legend is thus versified by Mr. Griffiths:

"This was the grove — most lovely then —
Of Gautam, O thou best of men.
Like heaven itself, most honoured by
The Gods who dwell above the sky.
Here with Ahalyā at his side
His fervid task the ascetic plied.
Years fled in thousands. On a day
It chanced the saint had gone away,
When Town-destroying Indra came,
And saw the beauty of the dame.
The sage's from the God endued,
And thus the fair Ahalyā wooed:
'Love, sweet ! should brook no dull delay,
But snatch the moments when he may.'
She knew him in the saint's disguise,
Lord Indra of the Thousand eyes,
But touched by love's unholy fire,
She yielded to the God's desire

'Now, Lord of Gods !' she whispered, 'flee,
From Gautam save thyself and me.'
Trembling with doubt and wild with dread
Lord Indra from the cottage fled;

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But fleeing in the grove he met
The home-returning anchoret,
Whose wrath the Gods and fiends would shun,
Such power his fervent rites had won.
Fresh from the lustral flood he came,
In splendour like the burning flame,
With fuel for his sacred rites,
And grass, the best of eremites.
The Lord of Gods was sad or cheer
To see the mighty saint so near,
And when the holy hermit spied
In hermit's garb the Thousand-eyed,
He knew the whole, his fury broke
Forth on the sinner as he spoke:
'Because my form thou hast assumed,
And wrought this folly, thou art doomed.
For this my curse to thee shall cling,
Henceforth a sad and sexless thing.'

No empty threat that sentence came,
It chilled his soul and marred his frame,
His might and god-like vigour fled,
And every nerve was cold and dead,

Then on his wife his fury burst,
And thus the guilty dame he cursed:
For countless years, disloyal spouse,
Devoted to severest vows,
Thy bed the ashes, air thy food,
Here shalt thou live in solitude.
This lonely grove thy home shall be,
And not an eye thy form shall see.
When Rāma, Daśaratha's child,
Shall seek these shades then drear and wild,
His coming shall remove thy stain,
And make the sinner pure again."

Gautama (Gautama) : A Prajāpati; one of the seven *ṛṣi*s of the seventh *manvantara*.

Gautama Śākya Siṁha (Gautama Sakya Sinha) : See BUDDHA.

Gavākṣa (Gavaksha) : One of the monkey chiefs of Sugrīva's army, who at the first sight of the giant Kumbhakarṇa threw down his weapons and fled, but was recalled to his post by Aṅgada.

Gavya (Gavya) : All that is derived from the cow; milk and all preparations of or from milk; these are proper to be offered as food to deceased ancestors.

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The sacrifice of a cow or calf formed part of the ancient *śrāddha*. It then became typical, or a bull was turned loose, instead of being slaughtered.

Gaya (Gaya) : A son of Havirdhāna by Dīṣaṇā a princess of the race of Agni; also the name of a prince the son of Nahta, descended from Bharata; also of one of the sons of Sudyumna, after his transformation from Ilā to a man.

Gāyatrī (Gayatri) : A metre created from the eastern mouth of Brahma. The *gāyatrī* is also the holiest verse of the Vedas, not to be uttered to ears profane; it is a short prayer to the sun, identified as the Supreme, and occurs in the 10th hymn of the 4th section of the third *aṣṭaka* of the Saṁhitā of the *Ṛgveda*.

"We meditate on that excellent light of the divine sun; may he illuminate our minds." Such is the fear entertained of profaning this text, that copyists of the Vedas not unfrequently refrain from transcribing it, both in the Saṁhitā and Bhāṣya. Pious brāhmaṇas every morning at sunrise scatter water, purified by the mystical *oṁkāra* and consecrated by the *gāyatrī*; and by this water as by a thunderbolt the foul fiends are scattered.

Gentoos (Gentoos) : The name formerly applied by Europeans to the Hindus, especially to the Telugu people.

Gethu (Gethu) : The associate of Raghu in the theft of the nectar, and also one of the constellations.

Ghataśṛñjayas (Gatasrinjayas) : A people from the north-west, amongst the warriors of the *Mahābhārata*.

Ghaṭotkaca (Ghatotkacha) : The son of Bhīma by a *rākṣasī*, or female fiend, Hiḍimbā, whose brother he slew. The scene of these transcations was on the east of the Ganges, and the *rākṣasī* may therefore mean a princess of some of the bordering tribes east of Hindustan, or between Bhoṭe and Ava; all of whom eating meat, and following other impure practices, might well be considered *rākṣasa*s or cannibals by the Hindus. Heramba is in fact applied geographically to designate the western portion of Assam. Ghaṭotkaca was slain by Karṇa with the javelin he had received from Indra. See KARṆA. — WILSON'S *Works*, Vol. III, p. 297.

Ghorata (Ghorata) : Terror. One of the properties assigned to perceptible objects by the Sāṁkya philosophy.

Ghoṣa (Ghosha) : A son of Lambā (an arc of the heavens).

Ghoṣā (Ghosha) : A female mentioned in the *Ṛgveda* to whom the Aśvins gave a husband when she was growing old in her father's house. — *OST*, Vol. V, p. 247.

Ghoṣavasu (Ghoshavasu) : A prince, the son of Palindaka ; one of the ten Śuṅgas, who governed the earth for a hundred and twelve years.

Ghṛtāci (Gritachi) : A celestail nymph, one of those frequently engaged in the interruption of the penances of holy sages.

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Ghṛtāci (Gritachi) : The wife of Rājā Kuśanābha and queen of Magadha: the mother of a hundred daughters, all of whom Vāyu the god of wind, wished to "forsake their moral lot, and accompany him to the sky", and on their refusal.

> "He heard the answer they returned
> And mighty rage within him burned,
> On each fair maid a blast he sent
> Each stately form he bowed and bent."

They were afterwards married to Brahmadatta, Rājā of Kāmpilī, and by this means recovered their strength and beauty.

> "Soon as the hand of each young maid
> In Brahmadatta's palm was laid,
> Deformity and cares away
> She shone in beauty bright and gay." — GRIFFITHS.

Ghṛtapṛṣṭha (Ghritaprishta) : One of the ten sons of Priyavrata, according to the list in the *Bhāgavata*; which says that Priyavrata drove his chariot seven times round the earth, and the ruts left by the wheels became the beds of the oceans, separating it into seven *dvīpas*; it is uncertain which of them was given to Ghṛtapṛṣṭha.

Ghṛtasamada (Ghritasamada) : A son of Suhotra, and father of Śaunaka who first established the distinctions of the four castes. — *VP* 406.

Ghṛteya (Ghriteya) : A prince, one of the sons of Randraśva, a descendant of Puru.

Giri (Giri) : One of the sons of Śvaphalka by his wife Gāndinī.

Girigahvaras (Girigahvaras) : A race who lived in caves; probably between Cabul and Bamian, but their cavern habitations have not been satisfactorily identified.

Girijā (Girija) : The mountain-born; a name of Pārvatī. She was originally Satī, the daughter of Dakṣa; was born again as the daughter of the mountain Himālaya, and was again married to Śiva. From this, her second birth, she is called Pārvatī the mountaineer, or Girijā the mountain-born.

Girivraja (Girivraja) : A city in the mountainous part of Magadha near the wood of Dharmāraṇya.

Girivraja (Girivraja) : The city of Rājā Aśvapati to which Bharata and Śatrughna were sent. The Rājā was the grandfather of the young princes and they were sent to him that they might be out of the way when it was resolved that Rāma should be appointed Yuvarāja at Ayodhyā.

Gīta-Govinda (Gita Govinda) : Songs of Kṛṣṇa. It is also the title of a pastoral mythological dramatic poem in Sanskrit in praise of Kṛṣṇa by Jayadeva. Rādhā is in it identified with Lakṣmi. — SIR W. JONES.

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Gīta-Govinda (Gita Govinda) : The Song of the Divine Herdsman, a beautiful little pastoral drama, furnishing a specimen of that mystical or emblematical theology, "that figurative mode of expressing the fervour of devotion, or the ardent love of created spirits towards their beneficent Creator, which has prevailed from time immemorial in Asia."*

Under the figure of the love, quarrels, and reconciliation of the incarnate Deity, dwelling like the Grecian Apollo, amongst the flocks and herds, under the name of Kṛṣṇa, with the beautiful shepherdess Rādhā, it shadows forth the reciprocal attachment which exists betweeen the human soul and Divine Beauty, goodness, and knowledge. As Kṛṣṇa, faithless for a time, discovers the vanity of all other loves, and returns with sorrow and longing to his own darling Rādhā, so the human soul, after a brief and frantic attachment to objects of sense, burns to return to the God from whence it came — "from its original instinct it vergeth towards him as its centre, and can have no rest till it be fixed on him. . . . He doth cherish and encourage our love by sweetest influences and most consoling embraces"; and "in that mysterious union of spirit whereby we do closely adhere to, and are, as it were inserted in him, . . . we cannot but feel very pleasant transports."**

With respect to the date of the composition nothing certain is known, but it seems now to be generally believed that the author, Jayadeva, flourished at least as late as the twelfth century of our era." Mr. GRIFFITH, from whose specimens of old Indian Poetry the above has been taken, has translated a few stanzas, but says "the exquisite melody of the verse can only be appreciated by those who can enjoy the original".

Gobhana (Gobhana) : A son of Vahni, and grandson of Turvasu, whose line failed and merged into that of Puru, in consequence of the malediction denounced on his son by Yayāti, for refusing to take his father's infirmities on him.

Godāvarī (Godaveri) : The river which still bears that name; it is so called in all the Purāṇas.

Goghuātas (Goghuatas) : A people who formerly resided in Gumanta, part of the Koṅkaṇ about Goa.

Gohamukha (Gohamukha) : A mountain mentioned in the *Viṣṇu Purāṇa*, but not identified.

Gokalāṣṭamī (Gokalashtami) : A festival to celebrate the birth-day of Kṛṣṇa. It is customary in the south of India for all brāhmaṇas to fast until midnight, and then, after worship, to partake of food.

Gokarṇa (Gokarna) : A famous and venerated region near the Malabar

* Sir W. Jones, *On the Mystical Poetry of the Hindus.*
** These passages are extracted from one of Barrow's Sermons, quoted by Sir W. Jones, in his *Essay on the Mystical Poetry of the Hindus*, — *SOIP.*

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Coast; celebrated as the scene of Rājā Bhagīrath's austerities,

"The good Bhagīrath, royal sage,
Had no fair son to cheer his age.
He, great in glory, pure in will,
Longing for sons was childless still.
Then on one wish, one thought intent,
Planning the heavenly stream's descent,
Leaving his ministers the care
And burden of his state to bear,
Dwelling in far Gokarṇa he
Engaged in long austerity."

Gokula (Gokula) : The village in which the cowherd Nanda resided, when Kṛṣṇa and Balarāma were entrusted to his care, to be brought up as his own children, in order to escape the vengeance of Kaṁsa. It was at Gokula that the female fiend Pūtanā attempted the life of the child Kṛṣṇa, by giving him her breast to suck; the infant Kṛṣṇa sucked it with such violence that he drained it of the life and she expired.

Golaka (Golaka) : A disciple of Śākalya, and teacher of the *Ṛgveda*.

Goloka (Goloka) : The highest world of all, and the residence of Kṛṣṇa; represented as indestructible while all else is subject to annihilation. Professor Wilson thinks this is an addition to the original system of seven worlds, in which we have probably some relation to the seven climates of the ancients, the seven stages or degrees of the earth of the Arabs, and the seven heavens of the Mahommedans, if not to the seven Amshaspends of the Pārsīs. Seven, suggested originally perhaps by the seven planets, seems to have been a favourite number with various nations of antiquity. Amongst the Hindus it was applied to a variety of sacred or mythological objects, which are enumerated in a verse in the *Hanumān Nāṭaka*. Rāma is described there as piercing seven palm-trees with an arrow, in which other groups of seven take fright, as the seven steeds of the sun, the seven spheres, the seven *munis*, the seven seas, the seven continents and the seven mothers of the gods.

Gomanta (Gomanta) : A mountain in the Western Ghāṭs; the name is also applied to the country about Goa, the Koṅkaṇ. The inhabitants are sometimes termed Gomantas.

Gomatī (Gomati) : A river in Ayodhyā or Oude.

Gomatīputra (Gomatiputra) : One of the Āndhra kings, the son of Śivasvāti, who reigned 21 years.

Goṇḍs, or Khoṇḍs (Gonds, or Khonds) : One of the aboriginal or non-Āryan tribes of India who now inhabit part of Orissa. They have partially preserved what may be regarded as the primitive religion of Hindustan—a religion that has been designated devil worship, as they sacrifice only to

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demons or malignant deities.

Gonikā (Gonika) : The mother of Patañjali the grammarian.

Gopāla-kakṣas (Gopala-kakshas): Tribes of eastern India.

Goparāṣṭra (Goparashtra) : The district of cowherds, that is of Nomadic tribes. Gova or Kuva is an ancient name of the southern Koṅkaṇ.

Gopas (Gopas) : Herdsman; the designation of the inhabitants of Gokula, where Kṛṣṇa spent his early days; they afterwards emigrated to Vṛndāvana and were the associates of Kṛṣṇa and Balarāma, who joined heartily in whatever sports amused the sons of the herdsmen.

Gopīcandana (Gopichandana) : A magnesian or calcareous clay, forming the white earth used by the Vaiṣṇavas to make the sectarial streaks on their faces, breasts, and arms. The purest description is brought from Dvārakā, being said to be the soil of a pool at that place in which the *gopī*s drowned themselves when they heard of Kṛṣṇa's death. The Rāmānujas mark two perpendicular white lines, drawn from the root of the hair to the commencement of each eyebrow, and a transverse-streak connecting them across the root of the nose; they have also patches of Gopīcandana, with a central red streak, on the breast and each upper arm.

Gopīs (Gopis) : The wives of the Gopas or cowherds. Their sports with Kṛṣṇa are narrated in detail in the *Viṣṇu Purāṇa*, as also in the *Bhāgavata*, &c. The *gopī*s are said to have wept bitterly when he left Gokula for Mathurā.

Gosāin (Gosain) : Any devotee is called a Gosāin, whether he lives a life of celibacy or not, whether he roams about the country collecting alms, or resides in a house like the rest of the people, whether he leads an idle existence, or employs himself in trade. The mark however, that distinguishes all who bear this name is, that they are devoted to a religious life. Some besmear their bodies with ashes, wear their hair dishevelled and uncombed, and, in some instances, coiled, round the head like a snake or rope. These formerly went naked, but being prohibited by the British Government to appear in this fashion in public, did defiance to decency nevertheless by the scantiness of their apparel. They roam about the country in every direction, visiting especially spots of reputed sanctity, and as a class are the pests of society and incorrigible rogues. They mutter sacred texts or *mantra*s and are notably fond of uttering the names of certain favourite deities. Some of them can read and a few may be learned; but for the most part they are stolidly ignorant. Others, of a much higher grade, reside in *maṭh*s, or monasteries, where they lead a life of contemplation and asceticism. Yet they quit their homes occasionally, and, like the first named, undertake tours for the purpose of begging, and also proceed on pilgrimage to remote places. Most of them wear a yellowish cloth, by which they make themselves conspicuous.

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*Fakīr*s or devotees of both of these classes, usually wear several garlands of beads suspended from their necks and hanging low down in front; and carry a short one in the hand which by the action of a thumb and finger, they revolve perpetually, but slowly, keeping time with the low utterances proceeding from their lips. They also bear upon their foreheads, and frequently on other parts of their bodies, particularly the arms and chest, sacred marks or symbols, in honour of their gods.

In addition there is a considerable number of Gosāins, not however separated from the rest by any caste distinctions, who although by profession belonging to this religious class, apply themselves, nevertheless to commerce and trade. As merchants, bankers, tradesmen, they hold a very respectable position. Some carry on their transactions on a large scale.

One of the chief peculiarities of this caste is, that besides its natural increase from within, it is constantly adding to its numbers from without. Brāhmaṇas, kṣatriyas, vaiśyas, and śūdras, the two former especially, may if they choose, become Gosāins; but if they do so, they are cut off ever from their own tribes. It is this circumstance which constitutes the Gosāins a distinct and legitimate caste, and not merely a religious order. —SHERRING, p. 256.

Gosvala (Goswala) : One of the five disciples of Śākalya, and teacher of the *Ṛgveda*.

Gotama (Gotama) : One of the twenty-eight Vyāsas; the arranger of the Vedas in the twentieth *dvāpara*.

Gotras (Gotras) : Families or tribes of brāhmaṇas. The names of the *gotra*s were liable to confusion, particularly in later times, when their number had become very considerable. But the respect which the brāhmaṇas from the very earliest time paid to their ancestors, and the strictness with which they prohibited marriages between members of the same family, lead us to suppose that the genealogical lists, even at the present day, furnish in their general outlines, a current account of the priestly families of India. All Brāhmaṇic families who keep the sacred fires are supposed to descend from the seven *ṛṣi*s. These are: Bhṛgu, Aṅgiras, Viśvāmitra, Vasiṣṭha, Kaśyapa, Atri, Agastya. The real ancestors, however, are eight in number: Jamadagni, Gautama, and Bharadvāja, Viśvāmitra, Vasiṣṭha, Kaśyapa, Atri, Agastya. The eight *gotra*s, which descend from these *ṛṣi*s, are again subdivided into forty-nine *gotra*s, and these forty-nine branch off into a still larger number of families. The names *gotra*, *vaṁśa*, *varga*, *śākhā*, and *gaṇa*, are all used in the same sense, to express the larger as well as the smaller families, descended from the eight *ṛṣi*s.

A Brāhmaṇa, who keeps the sacrificial fire, is obliged by law to know to which of the forty-nine *gotra*s his own family belongs, and in consecrating his own fire he must invoke the ancestors who founded the *gotra* to which he belongs. Each of the forty-nine *gotra*s claims one, or two, or three, or five

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ancestors, and the names of these ancestors constitute the distinctive character of each *gotra*. — MAX MÜLLER, *ASL*, p. 80.

Gova (Gova) : An ancient name of the Southern Koṅkaṇ; it may imply the district of cowherds, that is of Nomadic tribes.

Govardhana (Govardhana) : A mountain near Mathurā. The *Viṣṇu Purāṇa* states that Kṛṣṇa thus addressed the *gopas*: Cattle and mountains are our gods. Brāhmaṇas offer worship with prayer: "cultivators of the earth adore their landmarks, but we, who tend our herds in the forests and mountains, should worship them and our kine. Let prayers and offerings then be addressed to the mountain Govardhana, and kill a victim in due form." . . . accordingly the inhabitants of Vraja worshipped the mountain, presenting to it curds and milk and flesh: and they fed thousands of brāhmaṇas who came to the ceremony. Indra, offended by the loss of his offerings, caused a heavy rain to deluge Gokula. Kṛṣṇa then to calm the troubled cowherds held up the mountain Govardhana as a large umbrella to shelter them and their cattle. For seven days and nights it rained incessantly at Gokula, but the inhabitants were protected by the elevation of the mountain. The threats of Indra having been fruitless, Kṛṣṇa restored the great mountain to its original site. Professor Wilson says that it seems not unlikely that this legend has some reference to the caves or cavern temples in various parts of India. A remarkable representation of it occurs upon the sculptured rocks of Mahābalipur.

Govinda (Govinda) : A name of Kṛṣṇa, given to him by Indra after having preserved the cattle by raising the mountain Govardhana. Govinda is who knows, finds, or tends cattle. As the Indra of the cows he was called Govinda. Pilgrims invoke Govinda when travelling to Tripati, &c.

Govindadatta (Govindadatta) : A brāhmaṇa who lived on the banks of the Ganges; he had five sons, one of whom was Devadatta (q.v.), whose subsequent celebrity conferred distinction on the father.

Govīthi (Govithi) : A division of the lunar mansions : in the Central or Jāradgava *avasthāna*.

Grāmadevatās (Gramadevatas) : Tutelar deities which are supposed to protect the fields, villages and towns from evil spirits; and to ward off all sorts of plagues, famine, pestilence, war, conflagration, and inundation, and are, in short, regarded as beings who can avert much evil, though they may not be able to bestow positive blessings. It is probable they are the gods worshipped by the Aborigines when the Āryans first came to India. In southern India the *grāmadevatās* properly so-called are Ayenar, with his two wives Purāṇic and Pudkalai; Ellammā, Mariammā, Ankalammā, Bhadrakālī, Pidārī, Cāmuṇḍī, and Durgā.

Grāmaṇīs (Gramanis) : The seven attendants on the sun's car; the agents in the distribution of cold, heat, and rain at their respective season. They

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are also called Yakṣas.

Grammar (Grammar) : The Hindus and the Greeks are the only two nations in the whole history of the world which have conceived independently, and without any suggestion from others, the two sciences of Logic and Grammar.* Carefully collecting the facts brought to light by critical and painstaking observation, they have elaborated a system of Grammar, of gigantic dimensions, far surpassing anything that has ever been effected, in this branch of study, in any country or age of the world. Their greatest and most brilliant champion, in this science, is Pāṇini: yet many other grammarians helped to rear the stupendous fabric which now excites the admiration of mankind. And while they emulated the genius of the Greeks in generalising upon the results of their observations, they far outshine them in the correctness and extent of their investigations.** See PĀṆINI.

Grantha (Grantha) : In the later literature of India, *grantha* was used for a volume, and in *granthakuṭi*, a library, we see clearly that it has that meaning. But in the early literature, *grantha* does not mean *pustaka*, or book; it means simply a composition as opposed to a traditional work.

Gṛdhṛka (Gridhrika) : A daughter of Kaśyapa and his wife Tāmra, the parent of vultures.

Gṛha-devatā (Griha-devata) : Household gods. No house is supposed to be without its tutelary divinity, but the notion attached to this character is now rather vague. The *kula-devatā* is always one of the leading personages of the Hindu mythology; but the *gṛha-devatā* rarely bears any distinct appellation. In Bengal the domestic god is sometimes the *śālagrama* stone; sometimes the *tulasī* plant; sometimes a basket with a little rice on it, sometimes a water-jar to either of which a brief adoration is addressed, most usually by the females of the family. Occasionally small images of Lakṣmī or Caṇḍī fulfil the office, or should a snake appear, he is venerated as the guardian of the dwelling. In general, however, in former times, the household deities were regarded as the unseen spirits of ill, the ghosts and goblins who hovered about every spot, and claimed some particular sites as their own. Offerings were made to them in the open air, by scattering a little rice with a short formula, at the close of all ceremonies, to keep them in good humour. In this light the household gods correspond better with the *genii locorum*, than with the *lares* or *penates* of antiquity. — WILSON, *Works*, XI, p. 21.

Gṛhastha (Grihastha) : A householder: his duties are thus defined in the *Viṣṇu Purāṇa*. "When the scriptural studies appropriate to the student have been completed, and he has received dismissal from his *guru*, let the regenerate man enter into the order of the householder; and taking unto

* Max Muller.

** Sherring.

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himself, with lawful ceremonies, house, wife, and wealth, discharge to the best of his ability the duties of his station; satisfying the names with funeral cakes; the gods with oblations; guests with hospitality; the sages with holy study; the progenitors of mankind with progeny; the spirits with the residue of oblations; and all the world with words of truth. A householder secures heaven by the faithful discharge of these obligations. There are those who subsist upon alms, and lead an erratic life of self-denial, at the end of the term during which they have kept house. They wander over the world to see the earth, and perform their ablutions, with rites enjoined by the Vedas, at sacred shrines: houseless, and without food, and resting for the night at the dwelling at which they arrive in the evening. The householder is to them a constant refuge and parent: it is his duty to give them a welcome, and to address them with kindness; and to provide them, whenever they come to his house, with a bed, a seat, and food. A guest disappointed by a householder, who turns away from his door, transfers to the latter all his own misdeeds, and bears away his religious merit. In the house of a good man, contumely, arrogance, hypocrisy, repining, contradiction, and violence are annihilated: and the householder who fully performs this his chief duty of hospitality is released from every kind of bondage, and obtains the highest of stations after death."

Gṛtsamada (Gritsamada) : A name given by Indra to the *muni* Saunahotra, because he delighted in praising. His hymn was termed *indrasya indriyam,* the might of Indra. He was born again as Śaunaka, in the race of Bhṛgu, and saw the second Maṇḍala of the *Ṛgveda* as it was revealed to him together with the hymn Śajanīya, &c. — *ASL,* 231.

Guḍākeśa (Gudakasa) : A name of Arjuna.

Gudaras (Gudaras) : A class of mendicants, deriving their name from a pan of mental, which they carry about with them, containing fire for burning scented woods at the house of those from whom they receive alms. They do not solicit alms directly, but repeat the word *alakh,* "invisible" expressive of the indescribable nature of the deity.

Guha (Guha) : The Rājā of the Bhīls who welcomed Rāma at Śṛṅgavera, the border town between the kingdom of Kośala and the country of the Bhīls. After entertaining Rāma with great liberality, the Rājā provided a well-furnished boat in which his distinguished guest crossed the Ganges. He also afforded great assistance to Bharata when proceeding to the hermitage of Bharadvāja in search of Rāma.

Guhas (Guhas) : The kings of Kaliṅga and Mahendra; some parts of Orissa and Berar.

Guhyas (Guhyas) : The name of a class of demi-gods who attend on Kuvera the god of wealth, and whose city is Alakāpurī.

Guṇa (Guna) : Quality, virtue, excellence. A property of all created beings;

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three are particularized, the

1. *Sattva*, principles of truth or existence.
2. *Rajas*, passion or foulness.
3. *Tamas*, darkness or ignorance.

Guṇāḍhya (Gunadhya) : The human name of Mālyavān, when he was condemned to return to the infirmities of human nature. He was born at Pratiṣṭhāna, the capital of Śālivāhana, supposed to be the same as Pattan or Pyetan on the Godāvarī. — WILSON.

Gupta (Gupta) : A name said in the *Viṣṇu Purāṇa* to be suited to vaiśyas and śūdras.

Guptas (Guptas) : A race of kings who reigned in Magadha. They were Rājās of the vaiśya caste. Of the existence and power of the Guptas we have recently had ample proofs from inscriptions and coins, as in the Candragupta and Samudragupta of the Allahabad column, etc., in all which the legends are written in a character prior to the use of the modern Devanāgarī and was current probably about the fifth century of our era. See *Vishnu Purāna*, p. 480.

Guru (Guru) : "A spiritual perceptor occupying in some measure the place of the confessor of the middle ages. He is regarded as a representative and vehicle of divine power, and therefore entitled to receive the most implicit obedience from his disciples. The *gurus* are a class of priests carefully to be distinguished from the *purohita*, who is a sort of domestic chaplain and *must* be married. The *gurus* generally live in celibacy, though some are married. Each caste and sect has its particular *guru*, who may be either a brāhmaṇa or a śūdra, and who exercises great authority and influence. He superintends those under his jurisdiction and enforces the observance of the rules and customs of the sect. He can expel from caste, and some *gurus* can restore those who have been expelled. All *gurus* do not possess equal authority. There is a gradation amongst them and the inferior *gurus* frequently derive their power from the superior, and are sometimes deposed by them and others appointed.

When the people come into the presence of the *guru*, they make the *sāṣṭāṅga*, i.e., prostration of the eight members, and this, when followed by the *guru*'s *āśīrvāda*, i.e., benediction, is effectual for the remission of all sins. The look even of a *guru* has the same efficacy. The *prasāda*, i.e., the present which the *guru* confers upon his disciples consists in things otherwise of small value, such as a portion of cow-dung ashes, to beautify the forehead, flowers that were previously offered up to idols, the crumbs from his meals, or the water in which he had washed his feet, which is preserved and sometimes drunk by those who receive it. These and other things of like nature coming from their holy hands, possess the virtue of purifying body and soul from all uncleanness.

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But if the benediction of the *guru* and the other little tokens of his favour, which he bestows on his disciples, have so wonderful an influence in attracting the respect and reverence of the populace, his *curse* is thought to be not less powerful, and fills them with terror and awe. The Hindus are persuaded that it never fails to take effect, whether justly or unjustly incurred. Their books are full of stories which seem to have been invented for the express purpose of inspiring this belief; and, to add greater force to it, the attendants of the *guru*, who are interested in the success of the impostor's game, do not fail to recount many marvellous stories respecting him, of which they pretend to have been eye-witnesses; and to avoid any possibility of detection, they lay the scene of the miracles in some distant country.

The *gurus*, in general, rank as the first and most distinguished order of society. Those who are elevated to this great dignity, receive, in most cases, marks of reverence or rather of adoration which are hardly rendered to the gods themselves. But this is not surprising when it is understood that the power of controlling the gods is generally attributed to them, by which it is supposed they have the means of obtaining whatsoever the deities can bestow.

As a rule, the *gurus* reside in a kind of monasteries or insulated hermitages, named *maṭas*. The place of residence of the principal *gurus* is commonly called *siṁhāsana*, i.e., throne, and that of the inferior ones *pīṭha*, i.e., seat.

The great *gurus* never appear in public except with great pomp; but it is when they proceed to a visitation of their district that they are seen surrounded with their whole splendour. They commonly make the procession on the back of an elephant, or seated in a rich palanquin. Some of them have a guard of horse, and are surrounded with troops both cavalry and infantry, armed with pikes and other weapons. Several bands of musicians precede them playing on all the instruments of the country. Flags in all the varieties of colour wave round them, adorned with the pictures of their gods. Some of their officers take the lead, singing odes in their praise, or admonishing the spectators to be prepared to pay the mighty *guru*, as he comes up, the honour and reverence which are due to him. Incense and other perfumes are burnt in profusion; new clothes are spread before him on the road. Boughs of trees, forming triumphal arches, are expanded in many places on the way through which he passes. Bands of young women, the dancing girls of the temples, relieve each other, and keep up with the procession, enlivening it with lewd songs and lascivious dances.

During the visitation, their principal object is to amass money. Besides the fines which are levied from persons guilty of offences or any breaches of the ceremonies of the caste or sect, they often rigorously exact from their adherents a tribute to the utmost extent of their means. This is called *pāda-*

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kānika, i.e., feet offering. There is no affront or indignity which the *gurus* are not disposed to inflict on any disciple, who fails, either from inability or unwillingness to produce the sum at which he is rated, and in the last resort, they threaten to inflict the *curse*. And such is the credulity of the Hindu, and such is the dread of the evils he supposes to spring from the malediction of a *guru*, that this extreme denunciation seldom fails to exact the payment.

The dignity of *guru* descends, among the married, from father to son; but upon the death of one who has lived single, a successor is appointed by someone of the grand *gurus*, who, in the exercise of this power, generally nominates one of his own dependants." — ABBE DUBOIS.

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H

Haihaya, Haya (Haihaya, Haya) : Two princes of the Yādava race, the sons of Śatajit, the family in which Kṛṣṇa was born.

Haihayas (Haihyas) : Descendants of Yadu. They conquered Bāhu, and his country was overrun by them, in consequence of which he fled into the forests with his wives. The Haihayas were afterwards almost destroyed by Sagara, the posthumous son of Bāhu. There were five great divisions of the Haihaya tribe; but from their common ancestor Yadu they are usually termed Yādavas. These tribes only appear after the Christian era. They are thought to be of Scythian origin. The word *haya*, a horse, is confirmatory evidence of this.

Haitakas (Haitakas) : Causalists; either the followers of the Nyāya or logical philosophy, or Bauddhas, those who take nothing upon authority, and admit nothing that cannot be proved; or it is explained, those who by argument cast a doubt upon the efficacy of acts of devotion.

Hala (Hala) : A prince, the son of Ariṣṭakarman, one of the thirty Āndhrabhṛtya kings, whose united reigns amounted to four hundred and fifty-six years.

Hālabhṛta (Halabhrita) : A name of Balarāma, implying his use of a ploughshare as a weapon. He is represented of a white colour, clothed in a dark blue vest.

Haṁsa (Hansa) : A mountain in the north of Meru; projecting from its base like a filament from the root of the lotus. — *VP.*

Hanumān (Hanuman) : **1.** The son of the wind, or as he is sometimes represented, an incarnation of Vāyu the god of the wind. [From the Supplement →] Is called Hanumān of the broken jaw. When he was a child in his mother's arms, the ruddy sun laughed down into his face; and he, thinking it was some splendid blossom, sprang from his mother's arms five *yojana*s into the air in his eagerness to clutch the radiant thing. In the fall that happened to him then he broke his jaw. [From the main text →] He was the chief general of the monkey king Sugrīva, who assisted Rāma in his war with the giant Rāvaṇa. When Rāma was in distress at the loss of his wife Sītā, Hanumān was employed as a spy; and, after many researches discovered that Sītā was kept a close prisoner in Laṅkā. Four armies of monkeys and bears were dispatched, but only that to the south, under the command of Hanumān, met with any success, and brought back tidings of the lost Sītā. The story of Hanumān's adventures in Laṅkā is one of the best sustained efforts of pure imagination to be found in the *Rāmāyaṇa*. The exploits of the vast monkey hero, who could swell himself to the size of a

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mountain, or dwarf himself to the size of a man's thumb are narrated in a Baron Munchausen style, sometimes ludicrous, sometimes almost sublime. The following incidents may be mentioned:

When Hanumān arrived at the sea-shore, opposite Ceylon, several of his companions offered to leap across, but Hanumān alone was equal to so great a leap.

"Then by Samapāti's counsel led
Brave Hanumān who mocked at dread,
Sprang at one wild tremendous leap,
Two hundred leagues across the deep."

[From the Supplement →] The dangers to which Hanumān was exposed in crossing the ocean to Laṅkā may be seen by referring to the articles SURASĀ, and SIṂHIKA. See also MAINĀKA, for the supernatural help he received on the same journey. Arriving at Laṅkā he reduced his size to that of a cat; and when night had let down shadow on the town, he sprang into the ramparts, and crouching down surveyed the position from thence. As the sky is adorned by its constellations so was Laṅkā embellished by its glorious palaces. Hanumān examined every dwelling and saw some strange and memorable sights.

After he had discovered Sītā in the Aśoka grove and received her message to Rāma about the red *tilaka** that he might know that Hanumān had really seen his beloved; the brave moneky said to himself, 'shall I quit this isle of Laṅkā' and do no damage to this Rāvaṇa, who has dared to menace the peerless bride of Rāma? So he set about tearing up the trees in the grove, and to defacing the monuments and grottoes it contained. Eight thousand warriors rushed forth, by command of Rāvaṇa, against the noble Simian. The agile son of the wind sprang out of them, and bounding on to the roof of a lofty palace, he uprooted a huge column of marble, exclaiming, I am Hanumān, the messenger of Rāma; death to Rāvaṇa; then hurling the pillar amongst them he crushed the whole army of *rākṣasa*s. Other heores and warriors were then sent against the valiant Ape, who though wounded several times, succeeded in killing all who came against him. (See JAMBUMĀLIN, DURDHARṢA, PRAGHĀSA, AKṢA, &c.) At last Indrajit was sent by Rāvaṇa to capture or slay the monkey hero. Indrajit, with a miraculous arrow he had received from the gods, wounded the intrepid Hanumān, who with his strength paralysed fell crushing down to the earth incapable of motion. The gigantic ape was thus fettered with iron chains by officious *rākṣasa*s. But Indrajit drew forth the miraculous arrow and motioned Hanumān to follow him into the presence of Rāvaṇa. The incensed king ordered his execution but Vibhīṣaṇa, Rāvaṇa's brother, reminded him that the life of an ambassador was always sacred. Rāvaṇa, however, ordered his servants to set fire to the

Tilaka, a mark on the forehead and between the brows, either as an ornament or a sectarial distinction. — WILSON.

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tail of Hanumān; but Sītā prayed to the Fire, and the fire, leaping up in a bright golden flame played around the tail as though it were performing a *pradakṣiṇā*, and did not burn it. And thus it answered the gentle princess: I am good to Hanumān. The marutide then reduced his size to that of a grasshopper and stepped out of his bonds; swiftly resuming his gigantic proportions, he sprang to the roof of the nearest dwelling, and lashing his tail, round which the fire still played, from side to side, soon set the place in a blaze. — *IE*, p. 240.

[From the main text →] Having discovered Sītā in a grove of *aśoka* trees attached to Rāvāṇa's palace, he gave proofs of his supernatural strength, and was then conducted into the presence of the king, where he announced himself as the ambassador of his master, king Sugrīva, who demanded the restoration of Sītā on behalf of Rāma. This so irritated Rāvaṇa that he ordered Hanumān to be put to death, but Vibhīṣaṇa, Rāvaṇa's brother, reminded him that the life of an ambassador was always sacred. It was therefore decided that he should be punished by having his tail set on fire. Hanumān then escaped from his guards, jumped on the house-tops with his burning tail, and set the whole city on fire. After having satisfied himself that Sita had not perished in the conflagration, and exhorted her to maintain her spirits and firmness, he bade her adieu, and sprang from a mountain which staggered under the shock and sank into the earth. He then darted through the air, rejoined his companions on the opposite coast, and recounted to them the narrative of his adventures. When the monkeys returned to Sugrīva, Rāma learnt the hiding-place of Sītā. Hanumān described his interview with her, and to attest the truth of his story, gave Sītā's token to Rāma, who praised the monkey general, enquired about the fortifications of Laṅkā, and soon marched southwards, attended by Hanumān and the monkey army, to fight for Sītā's deliverance.

In the course of the battle when Indrajit the bravest of the sons of Rāvaṇa, had, by means of magical weapons, inflicted terrible wounds on all the leaders of Rāma's army, Hanumān flew to the Himālaya mountains for four medicinal berbs by which the dead and wounded might be restored; but the divine plants suspected his object, and rendered themselves invisible. Upon this the irritated monkey chief tore up the mountain peak and carried it with all its contents into the camp of Rāma and Lakṣmaṇa; who with all the dead and wounded generals were instantly restored by the exhalations issuing from the healing plants.

When Lakṣmaṇa was dangerously wounded, the physician Suṣeṇa said that a celebrated medicinal plant (*mahāuṣadhi*), growing on the northern mountain Gandhamādana, would cure him, Hanumān undertook to fetch it and accordingly flew there. As he passed over Ayodhyā and Nandigrāma he was observed by Bharata, who seeing a strange object in the sky prepared to shoot it; but Hanumān descended, and arresting the arrow, gave Bharata tidings of his brothers. On reaching the mountain

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Gandhamādana, he was attacked by a terrible *rākṣasa* named Kālanemi, who had been sent by Rāvaṇa to kill Hanumān. This demon first took the form of an anchorite, and persuaded Hanumān to drink some water out of a lake where there was a monstrous crocodile. Hanumān, however, killed both the crocodile and Kālanemi, and afterwards destroyed 30,000 *gandharva*s who attacked him. He then looked about for the plant, and not finding it, took up the whole mountain bodily in his arms, and deposited it, with its rocks, metals, forests, lions, elephants, and tigers, at the feet of Suṣeṇa, who knew well where to look for the plant, gathered it, and made Lakṣmaṇa breathe its healing exhalations. Hanumān then restored the mountain to its place, killing with his feet and tail more *rākṣasa*s who attacked him on his way while he carried the mountain, and was unable to use his hands.

When Rāvaṇa was at last killed Hanumān was sent by Rāma with a message to Sītā, and subsequently sent to announce his return to Bharata.*

> "Hanumān, best of monkey kind,
> Was son of him who breathes the wind,
> Like thunderbolt on frame was he,
> And swift as Garuḍa's self could flee."

Hanumān is now regarded as a demi-god, and his whole race as sacred; and because of this monkeys are allowed to multiply indefinitely, and commit mischief of every kind, no one being willing to interfere with them.

Hanumān-Nāṭaka (Hanumān Nataka) : A play, the subject of which is the story of the *Rāmāyaṇa*; it is often emphatically termed the *mahā*, or great *nāṭaka*. It is said to be originally the work of Hanumān who engraved or wrote it on the rocks. Vālmīki saw it and anticipated that the greater beauty of its style would throw his *Rāmāyaṇa* into the shade. When he complained to the monkey the latter had so little of the author about him, that he told the bard to cast the verses into the sea. Vālmīki obeyed the injunction and the *mahā nāṭaka* remained for ages under the waves. At last portions were discovered and brought to Rājā Bhoja, by whose command Dāmodara Miśra arranged the fragments, filled up the chasms, and formed the whole into an entire work. There is no reason to doubt so much of this story as is credible, or that the fragments of an ancient drama were connected in the manner described. Some of the ideas are poetical and the sentiments just and forcible; the language is in general very harmonious; but the work itself is after all a most disjointed and nondescript composition, and the patchwork is very clumsily put together.

The date of the play is established by the mention of Bhoja, to be a work of the tenth or eleventh century; and it is in part corroborative of the correctness of the assertion, that the drama was the work of Dāmodara

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* Williams, Indian Epic Poetry, *A&MI*.

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Miśra, that the poet is named in the *Bhoja Prabandha* as one of the many writers patronised by that monarch. That work also records the anecdote of some verses attributed to Hanumān being discovered by a merchant in Bhoja's reign, engraved upon some rocks on the sea-shore; the merchant brings a copy of the first two stanzas of one verse, and Bhoja travels to the spot to obtain the other two. — WILSON.

Hara (Hara) : One of the eleven Rudras. Also a name of Śiva, meaning the supremely powerful.

Hari (Hari) : A name of Viṣṇu, as to the origin of which nothing is known.

Hari-hara-putra (Hari-hara-putra): Viṣṇu, Śiva's son, because he is said to owe his origin to the union of Śiva and Viṣṇu in a female form, called Mohinī. A name of Ayenār, the chief male deity among the *grāmadevatās*. See AYENĀR.

Harikeśa (Harikesa) : The name of one of the seven solar rays.

Haris (Haris) : A class of deities in successive *manvantaras*.

Hariścandra (Harischandra) : The son of Triśaṅku, king of Ayodhyā, a Hindu king of the Solar dynasty, a descendant of Ikṣvāku, and a prominent person in the legendary history of ancient India. In the *Aitareya Brāhmaṇa* he is described as a king without a son, though he had a hundred wives. In his house lived, Parvata and Nārada. He asked Nārada 'Tell me what do people gain by a son whom they all wish for?'

Being asked by one verse, Nārada replied in ten verses:

'If a father sees the face of a son, born alive, he pays a debt in him, and goes to immortality.'

'The pleasure which a father has in his son is greater than all the pleasures that are from the earth, from the fire, and from the waters.'

'Always have the fathers overcome the great darkness by a son; for a self is born from his self; it (the new-born self, the son) is like a ship, full of food, to carry him over.'

'What is the flesh? What is the skin? What are the hairs? What the heat? Try to get a son, you brāhmaṇas; he is undoubtedly the world.'

'Food is life for men, clothing is protection, gold is beauty, cattle is strength. His wife is a friend, his daughter is a pity; but the son is his light in the highest world.'

'As husband he embraces a wife, who becomes his mother, when he becomes her child. Having been renewed in her, he is born in the tenth month.'

'A wife is a wife (*jāyā*) because man is born (*jāyate*) again in her. She is a mother (*ābhūti*) because she brings forth (*ābhūti*); a germ is hidden in her.'

'The gods and the old ages brought great light unto her. The gods said to

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men: "In her you will be born again." '

'There is no life for him who has no son, this the animals also know.'

'The path which those follow who have sons and no sorrows, is widely praised and happy. Beasts and birds know it, and they have young ones everywhere.'

Having thus spoken, he said to him: 'Go to Varuṇa the king, and say: May a son be born to me, and I shall sacrifice him to you.' The king assented, he went to Varuṇa the king, and said: 'May a son be born to me and I shall sacrifice him to you.' Varuṇa said, 'Yes.' A son was born to him, called Rohita. Then Varuṇa said to Hariścandra: 'A son is born to thee, sacrifice him to me.' Hariścandra said: 'When an animal is more than ten days old, it can be sacrificed. May he be older than ten days and shall sacrifice him to you.'

Varuṇa assented. The boy was more than ten days old, and Varuṇa said: 'He is older now than ten days, sacrifice him to me.' Hariścandra said: 'When an animal's teeth come, then it can be sacrificed. May his teeth now come, and I shall sacrifice him to you.'

Varuṇa assented. His teeth came, and Varuṇa said: 'His teeth have come, sacrifice him to me.' Hariścandra said: 'When an animal's teeth fall out, then it can be sacrificed. May his teeth fall out, and I shall sacrifice him to you.'

Varuṇa assented; his teeth fell out, and Varuṇa said; 'His teeth have fallen out, sacrifice him to me.' Hariścandra replied: 'When an animal's teeth come again, then it can be sacrificed. May his teeth come again, and I shall sacrifice him to you.'

Varuṇa assented: His teeth came again, and Varuṇa said: 'His teeth have come again, sacrifice him to me.' Hariścandra said: 'When a warrior (kṣatriya) is girt with his armour, then he can be sacrificed. May he be girt, and I shall sacrifice him to you.'

Varuṇa assented. He was girt, and Varuṇa said: 'He has been girt, let him be sacrificed to me.'

Hariścandra assented. He addressed his son and said: 'Child, he gave you to me; Death ! that I sacrifice you to him.' The son said, 'No!' took his bow, and went to the forest, and lived there for a year.

And Varuṇa seized Hariścandra, and his belly swelled. This Rohita heard and went from the forest to the village (*grāma*). Indra, in the form of a man, went round him, and said: 'For a man who does not travel about there is no happiness, thus we have heard, O Rohita! A good man who stays at home is a bad man. Indra is the friend of him who travels. Travel.'

Rohita thought, a brāhmaṇa has told me to travel, and thus he travelled a second year in the forest. When he went from the forest to the village, Indra, in the form of a man, went round him, and said:

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'A traveller's legs are like blossoming branches, he himself grows and gathers the fruit. All his wrongs vanish, destroyed by his exertion on the road. Travel!'

Rohita thought, a brāhmaṇa has told me to travel, and thus he travelled a third year in the forest. When he went from the forest to the town, Indra, in the form of a man, went round him, and said:

'The fortune of a man who sits, sits also; it rises, when he rises; it sleeps, when he sleeps; it moves well when he moves. Travel!'

Rohita thought, a brāhmaṇa has told me to travel, and thus he travelled a fourth year in the forest. When he went from the forest to the town, Indra, in the form of a man, went round him, and said:

'A man who sleeps is like the *kali* age; a man who awakes is like the *dvāpara* age; a man who rises is like the *tretā* age; a man who travels is like the *kṛta* age. Travel! '

Rohita thought, a brāhmaṇa has told me to trvavel, and thus he travelled a fifth year in the forest. When he went from the forest to the town, Indra, in the form of a man, went round him, and said:

'A traveller finds honey, a traveller finds sweet figs. Look at the happiness of the sun, who travelling never tires. Travel!'

Rohita thought, a brāhmaṇa has told me to travel, and thus he travelled a sixth year. He met in the forest in the starving *ṛṣi*, Ajīgarta, the son of Sūyavasa. He had three sons, Śunaḥpuccha, and Śunahśepha, Sunolāṅgula. Rohita said to him: '*Ṛṣi*, I give you a hundred cows, I ransom myself with one of these thy sons.' The father embraced the eldest son, and said: 'Not him'. 'Nor him', said the mother, embracing the youngest. And the parents bargained to give Śunaḥśepha, the middle son. Rohita gave a hundred, took him, and went from the forest to the village. And he come to his father, and said: 'Father, Death! I ransom myself by him.' The father went to Varuṇa, and said': 'I shall sacrifice this man to you.' Varuṇa said, 'Yes, for a brāhmaṇa is better than a kṣatriya.' And he told him to perform a *rājasūya* sacrifice. Hariścandra took him to be the victim for the day, when the Soma is spent to the gods.

Viśvāmitra was his Hotṛ priest, Jamadagni his Adhvaryu priest, Vasiṣṭha, the brāhmaṇa, Ayāsyu, the Adyātṛ priest. When Śunaḥśepha had been prepared, they found nobody to bind him to the sacrificial post. And Ajīgarta, the son of Sūyavasa said: 'Give me another hundred, and I shall bind him.' They gave him another hundred, and he bound him. When he had been prepared and bound, when the Aprī hymns had been sung, and he had been led round the fire, they found nobody to kill him. And Ajīgarta, the son of Sūyavasa said: 'Give me another hundred, and I shall kill him.' They gave him another hundred, and he came whetting his sword. Then Śunaḥśepha thought, 'They will really kill me, as if I was not a man. Death! I shall pray to the gods.' He went with a hymn to Prajāpati (Lord of the world), the first

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of gods. Prajāpati said to him: 'Agni (fire) is the nearest of gods, go to him.' He went with a hymn to Agni, and Agni said to him: 'Sāvitrī (the progenitor) rules all creatures, go to him.' He went with a hymn to Sāvitrī, and Savitrī said to him: 'Thou art bound for Varuṇa the king,' and Varuṇa said to him: 'Agni is the mouth of the gods, the kindest god, praise him, and we shall set thee free.' Thus he praised Agni, and Agni said to him: 'Praise the Viśvedevāḥ, and we shall set thee free.' Thus he praised the Viśvedevāḥ, and they said to him: 'Indra is the greatest, mightiest, strongest, and friendliest of the gods, praise him, and we shall set thee free.' Thus he praised Indra, and Indra was pleased, and gave him in his mind a golden car, which Śunaḥśepha acknowledged by another verse. Indra said to him: 'Praise the Aśvinau, and we shall set thee free.' Thus he praised the Aśvinau, and they said to him: 'Praise Uṣas (dawn), and we shall set thee free.' Thus he praised Uṣas with three verses. While each verse was delivered, his fetters were loosed, and Hariścandra's belly grew smaller, and when the last verse was said, his fetters were loosed, and Hariścandra well again." — *ASL*, pp. 408-14.

Hariścandra is represented in all the legends as a king of great uprightness. The following story illustrates this. Once when all the gods and *ṛṣi*s were assembled in Devendra's audience chamber, the latter asked Vasiṣṭha, whether he knew of anyone among men on earth who did never lust after another's wife, nor speak a lie; to which the *ṛṣi* replied: "Yes, there is a disciple of mine, king Hariścandra, he never spoke a lie." On hearing this Viśvāmitra called out: "Hariścandra is a deceiver and liar." Then said Vasiṣṭha: "If Hariśchandra is found to speak the least untruth, I will cease to be a *ṛṣi* and to come into this assembly." "Well," answered Viśvāmitra, "if I find him altogether truthful, I will give him all the merit of my penance; but I am afraid, you will at once tell him that I am about to try him." Upon this Vasiṣṭha took an oath, that he would not at all go near the king till the matter was settled; and Viśvāmitra went to Hariścandra and tempted him in different ways, more especially through women, to speak an untruth; but the king did not swerve from the truth. At last the *ṛṣi* asked him far a large sum of money, and having received it, he returned it to him with the request to take care of it till he would require it. After a very long time Viśvāmitra came and desired all the money, together with compound interest, which amounted to a sum exceeding the value of his kingdom; but Hariścandra, in order to pay the sum, sold all he had, and also himself together with his wife and son. Subsequently he was separated from his wife Satyavatī, and employed to burn corpses. Then, behold, one day, there comes a woman to have her dead child burnt, and he recognizes her as his wife by her Tāli (the marriage-badge); which he requires of her as his wages for burning the child, and which she will not give away. While they yet talk, there come messengers to seize the woman, because she was suspected of having kidnapped a royal prince who happened to be very similar to her child.

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Being found guilty, she is condemned to death, and Hariścandra is ordered to behead her; and he is ready to obey: but, behold, suddenly the sword is turned into flowers, the child becomes alive, and the royal couple are restored to their former glory."

In consequence he was elevated with his subjects to heaven, from whence, having been insidiously led by Nārada to boast of his merits, he was again precipitated. His repentance of his pride, however, arrested his downwards descent, and he and his train paused in mid-air. The city of Hariścandra is popularly believed to be at times still visible in the skies. The indignation of Vasiṣṭha at Viśvāmitra's insatiableness produced a quarrel, in which their mutual imprecations changed them to two birds, the Śarāli, a sort of Turdus, and the Baka, or Crane. In these forms they fought for a considerable term, until Brahmā interposed, and reconciled them. The *Bhāgavata* alludes to this story, in its notice of Hariścandra; but the Vāyu refers the conflict to the reign of a different prince. According to the *Śiva Purāṇa*, Hariścandra was an especial worshipper of that deity; and his wife Satyavatī was a form of Jayā, one of Durgā's handmaids.

Hariśrava (Harisrava) : A river mentioned in the *Viṣṇu Purāṇa* but not identified.

Hārīta (Harita) : A prince the son of Yuvanāśva from whom the Aṅgirasa Hārītas were descended; also a grandson of Hariścandra; one of the five sons of Parāvṛt, and king of Videha.

Hārītas (Haritas) : The descendants of Hārīta, the son of Yuvanāśva. They were brāhmaṇas with the properties of kaṣatriyas.

Hārītas (Haritas) : A class of gods in the twelfth *manvantara*; one of the tribes of Aborigines, who occupy the hills and jungles.

Haritāśva (Haritaswa) : A son of Sudyumna after his transformation from Ilā into a man.

Harivaṁśa (Hari Vansa) : The last portion of the *Mahābhārata*, and believed to be comparatively recent addition to that work. It is chiefly occupied with the adventures of Kṛṣṇa, but, as introductory to his era it records particulars of the creation of the world, and of the partriarchal and regal dynasties; done, says Professor Wilson, with much carelessness and inaccuracy of compilation.

Hari-varṣa (Hari-varsha) : A country to the north of Hemakūṭa and south of Niṣādha. Also, the name of the nine sons of Agnihotra, king of Niṣādha.

Harṣa (Harsha) : (Joy). A son of Kāma (Love) by his wife Nandi (delight).

Harṣa Deva (Harsha Deva) : A king of Kaśmīr who reigned between AD 1113 and 1125, and the reputed author of the play called "Ratnāvalī, or the necklace," translated by Wilson, in the *Hindu Theatre*.

Harṣavardhana (Harshavardhana) : A prince, the son of Yajñakṛt, one of

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the descendants of Kṣattravṛddha.

Haryākṣa (Haryaksha) : One of the five sons of Pṛthu, according to the *Bhāgavata* enumeration.

Haryāṅga (Haryanga) : A prince, the son of Campā one of the descendants of Aṇu. Campā was the founder of Campāpurī, a city of which traces still remain in the vicinity of Bhāgalpūra.

Haryāśva (Haryaswa) : The son and successor of Dṛḍhaśva. Dṛḍhaśva was one of the three sons of Kuvalayāśva who survived the conflict with the *asura* Dhundu, all the othres, to the extent of twenty thousand nine hundred and ninety-seven, having perished.

Haryaśva was also the name of a son of Pṛṣadaśva; of a son of Dṛṣṭaketu; and of a son of Cakṣu.

Haryaśvas (Haryaswas) : In the *Viṣṇu Purāṇa* it is stated that Dakṣa, being commanded by Bramhā, created living creatures. The creation and disappearance of the Haryaśvas is thus described. "In the first place he willed into existence the deities, the *ṛṣi*s, the quiristers of heaven, the Titans, and the snake-gods. Finding that his will-born progeny did not multiply themselves, he determined, in order to secure thier increase, to establish sexual intercourse as the means of multiplication. For this purpose he espoused Asiknī, the daughter of the patriarch Vīraṇa, a damsel addicted to devout practices, the eminent supportress of the world. By her the great father of mankind begot five thousand mighty sons, through whom he expected the world should be peopled. Nārada, the divine *ṛṣi*, observing them desirous to multiply posterity, approached them, and addressed them in a friendly tone: 'Illustrious Haryaśvas, it is evident that your intention is to beget posterity; but first consider this: why should you, who, like fools, know not the middle, the high, and the depth of the world, propagate offspring? When your intellect is no more obstructed by interval, height, or depth, then how, fools, shall ye not all behold the term of the universe?' Having heard the words of Nārada, the sons of Dakṣa dispersed themselves through the regions, and to the present day have not returned; as rivers that lose themselves in the ocean come back no more."

Haryātmā (Haryatma) : Called also Uttama, the Vyāsa of the twenty-first *dvāpara*.

Hasta (Hasta) : A lunar mansion in Govīthi, in the Central *avasthāna*.

Hastin (Hastin) : The son of Suhotra and founder of the city of Hastināpura.

Hastināpura (Hastinapura) : Is the name of the ancient capital of the Kurus, frequently mentioned in the *Mahābhārata*. The *Viṣṇu Purāṇa* relates that it was founded by Hastin, washed away by the Ganges — under the reign of Nicakra, who, in consequence of this event, had to remove the seat of his government to Kauśāmbī — and at a later period it was

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undermined by Balarāma. It was situated on the Ganges, and is placed by Lassen, in his map to the *Indische Alterthuns Kunde* about 78° long, and 28°50' lat.

Hasti-śikṣā (Hasti-siksha) : The management of elephants; an accomplishment curiously characteristic of national manners. The proficiency of the Indians in this art early attracted the attention of Alexander's successors; and natives of India were so long exclusively employed in this service, that the term Indian was applied to every elephant driver, to whatever country he might belong — SCHLEGEL.

Hastisīma (Hastisima) : A river mentioned in the *Viṣṇu Purāṇa* list, but not identified.

Havirbha (Havirbha) : (Oblation-born). The wife of the *ṛṣi* Pulastya, and mother of Agastya.

Havirdhāna (Havidhana) : The son of Antarddhāna by his wife Śikhaṇḍiṇī.

Haviṣmantas (Havishmantas) : A class of *pitṛs*, of the corporeal order, living in the solar sphere, sons of Aṅgiras, and *pitṛs* of kṣatriyas. See PITṚS.

Havya (Havya) : According to the *Vāyu Purāṇa*, one of the five sons of Atri after his penance.

Havyavāhana (Havyavahana) : The fire of the gods, the son of Śuci.

Hayamukhī (Hayamukhi) : The horse's head; one of the *rākṣasī* guardians of Sītā when a captive in Laṅkā. She told Sītā that youth and beauty were capricious gifts, and recommended her to respond to Rāvaṇa before grief and fasting had impaired her charms.

Hayaśiras (Hayasiras) : The daughter of Vṛṣaparvan, the renowned *dānava*, and wife of Kratu.

Hema (Hema) : The son of Uṣadratha, a descendant of Yayāti. Also the name of a river in the *Viṣṇu Purāṇa*.

Hemacandra (Hemanchandra) : **1.** The king of Vaiśālī, a place celebrated amongst the Buddhists as the chief seat of the labours of Sākhya and his first disciples — now Allāhābad; **2.** A zealous and able propagator of the Jain doctrines in the twelfth century. He was well versed in the peculiarity of the system which he taught, and may be regarded as a safe guide. He was the author of a useful vocabularly termed the *Abhidāna Cintāmaṇi*, and of a life of Mahāvīra. — WILSON.

Hemakūṭa (Hemakuta) : One of the boundary mountains of the earth, lying to the south of Meru.

Hermit (Hermit) : See VĀṆAPRASTHA.

Heti (Heti) : A *rākṣasa*, that always resides in the sun's car during the month of Māgha or Caitra, as one of its seven guradians.

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Hiḍiṃba (Hidiṃba) : A hideous *asura* and cannibal, with yellow eyes and a horrible aspect, but possessed of great strength. He lived in the jungle south of Vārṇāvata, and attacked the Pāṇḍavas on their march, but was killed by Bhīma after a severe contest.

Hiḍimbī (Hidimbi) : The sister of the above who is described as beautiful, and was afterwards married to Bhīma.

Himapandura (Himapandura) : One of the four elephants by whom the earth is believed to be supported. The sublime Himapandura has the eastern quarter assigned to him. See VIRUPĀKṢA.

Himavat (Himavat) : The king of mountains. Part of the snowy range. The well-known range of mountains now called the Himālaya, forming the northern barrier of the Indian peninsula, containing the highest elevations in the world. The Imüs or Emodus of classical writers. In mythology Himavat is husband of the Air-nymph Menakā; father of the river Gaṅgā and of Durgā or Umā, in her descent as Pārvatī to captivate Śiva, and seduce him from the austerities which he practised in those mountains. In this personification the name belongs to the Purāṇic; as a mountain only, to the Epic.

On account of the majestic height of this mountain range, and the apparent impossibility of reaching its summit, the imagination of the ancient Hindus invested it with the most mysterious properties, and connected it with the history of some of their deities. In the Purāṇas, Himavat is placed to the south of the fabulous mountain Meru, which stands in the centre of the world, and described as the king of the mountains, who was inaugurated as such when Pṛthu was installed in the government of the earth. As the abode of Śiva, he is the goal of penitent pilgrims, who repair to his summit in order to win the favours of this terrific god. His wife was Menā, whom the *pitṛs* or demi-gods Vairājas, engendered by the mere power of their thought.

Hindī (Hindi) : One of the tongues of India; it abounds in Sanskrit words, and has many dialects. Speaking generally the tongues spoken in the whole of upper India, including the Punjab, from the Himālayan to the Vindhyan range, may be said to be Hindī. Also the languages of Kumaon and Garhwal, all along the sub-Himālayan range as far as the Gogra river; the impure dialect of the Gorkhas; the Brij-Bhāṣā (or Baka as it is pronounced on the Ganges), the Panjābī, Multānī, Sindhī, Jātakī, Marwārī and it is said Koṅkaṇī. The Bengālī is a form of Hindī, but so highly polished as to be classed as a distinct tongue.

Hindus (Hindus) : "The great bulk of the people known by this appellation are the descendants of Scythian and Āryan immigrants, who in bye-gone days, as conquerors, in search of a milder clime, left the cold regions of the north, some off-shoots moving westward and others to the south. Remnants

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of Scythian languages are found in Baluchistan, and the seat of the great Sanskrit-speaking people was long in Kashmir, proving that one great highway to the south, had been along the valley of the Indus, through Kashmir, and the Panjab. But between the valley of the Indus, and that of the Brahmaputra, there are twenty or thirty other passes in the Himālayas, through which the northern races could stream to the genial south. Amongst the first of these immigrants seemingly were the Tamil races, belonging to the Turanian or Tartar family of mankind, a body of whom seem to have followed the course of the Indus and spread themselves over the peninsula. As to the date of their advent, however, history is silent; but there seems no doubt that great branches of the Scythic stock were occupants of India, at the time that it was invaded, and to a considerable extent conquered, by the Sanskrit-speaking tribes of the Āryan family. In the north, the subjugation or ousting of the Tamilians from all rank and power was so complete that Sanskrit forms of speech became the language of the country, and the Kaśmīrī, the Panjābī, the Sindhī, the Gujarātī, the Hindustānī and the Bengālī, all of them with a large admixture of Sanskrit, are sister tongues known as forms of Hindī. South of the Nerbudda, however, it is otherwise. Throughout the peninsula, the languages differ from the Sanskrit in grammar, and only admit Sanskrit words, in the same way that the Anglo-Saxon admitted terms of law and civilization from the Norman French. At the present day, the south of India more largely represents the Tartar, and the north, the Āryan race. But the fair, yellow-coloured Āryans are to be met with south even to Cape Comorin, and though mixing with the various Tamil nations, races and tribes, for at least two thousand years, in physical form, complexion, intellect and manners, the Brāhmaṇical and other Āryan families are as distinct as when their forefathers first came conquering from the north. The great Āryan migration, however, which seems to have received its first check south of the Arāvalī, took place between the fourteenth and eighth centuries before our era. Major Cunningham in his learned work on the Bhilsā topes (p. 15) uses the term Āryan in allusion to "the race of Aryya, whose emigrations are recorded in the Zendavesta, who starting from Ericene Vijo, gradually spread to the south-east over Āryāvartta or Ārya-deśa, the northern plains of India, and to the south-west, over Iran or Persia: he adds that the Medas are called Apītol by Herodotus. The original meaning of the word is also said to have been equivalent to Upper Noble. It has also, however, been suggested that as the Āryans were originally and essentially an agricultural and therefore a peasant race, they may have derived their name from their plough. The Āryans seem to have brought with them a servile race, or to have had amongst them a social distinction between the noble and the common people which has ever continued. As they conquered southwards, amongst the Tartar races whom they found in the country, they reduced them everywhere to a state of slavery. They named them in fierce contempt

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dāsa or slave, and these formed the true servile race of Manu and other writers. Where the races who had preceded them retained their independence, these proud immigrants styled them *mlecchas*, a term which even to the present day, is intended to comprise everything that is hateful or vile. In Vedic times, along the western coast of Hindustān dwelt other races, different alike from the Scythic tribes and from the Āryans of the Vedas — earlier colonizers or emigrants, most probably from Assyria and the west, — who had a civilization of their own. Mr. Wheeler divides the history of the Hindus into four great epochs corresponding with the four great changes in their religious belief:

(1) The Vedic age, which characterised by the worship of the elementary deities, such as Agni and Indra, and appears to have prevailed in the Panjab prior to the disappearance of the Sarasvatī river in the sand.

(2) The Brāhmaṇic age, which was characterised by the worship of Brahmā, and appear to have prevailed between the disappearance of the Sarasvatī in the sand, and the advent of Śākya Muni about 600 BC.

(3) The Buddhist age, which was characterised by the pursuit of *nirvāṇa*, and appears to have prevailed from about 600 BC to AD 800 or 1000.

(4) The Brāhmaṇical revival, which was characterised by the worship of incarnations of deities, and appears to have prevailed from about AD 800 to the present time."

Professor Wilson writes "The circumstances that are told of the first princes have evident relation to the colonization of India, and the gradual extension of the authority of new races over an uninhabited or uncivilized region. It is commonly admitted, that the Brāhmaṇical religion and civilization were brought into India from without. Certainly, there are tribes on the borders, and in the heart of the country, who are still not Hindus; and passages in the *Rāmayāṇa*, and *Mahābhārata*, and *Manu*, and the uniform traditions of the people themselves, point to a period when Bengal, Orissa, and the whole of the Dakhin were inhabited by degraded or outcaste, that is, by barbarous tribes. The traditions of the Purāṇas confirm these views: but they lend no assistance to the determination of the question whence the Hindus came; whether from a central Asiatic nation, as Sir William Jones supposed, or from the Caucasian mountains, the plains of Babylonia, or the borders of the Caspian, as conjectured by Klaproth, Vans Kennedy, and Schlegel. The affinities of the Sanskrit language prove a common origin of the now widely scattered nations amongst whose dialects they are traceable, and render it unquestionable that they must all have spread from some centrical spot in that part of the globe first inhabited by mankind, according to the inspired record. Whether any indication of such an event be discoverable in the Vedas, remains to be determined; but it would have been obviously incompatible with the Paurāṇic system to have referred the origin of Indian princes and

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principalities to other than native sources. We need not therefore, expect, from them, any information as to the foreign derivation of the Hindus.

We have, then, wholly insufficient means for arriving at any information concerning the ante-Indian period of Hindu history, beyond the general conclusion derivable from the actual presence of barbarous and apparently, aboriginal tribes — from the admitted progressive extension of Hinduism into parts of India where it did not prevail when the code of Manu was compiled — from the general use of dialects in India, more or less copious, which are different from Sanskrit — and from the affinities of that language with forms of speech current in the Western world — that a people who spoke Sanskrit, and followed the religion of the Vedas, came into India, in some very distant age, from lands west of the Indus. Whether the date and circumstances of their immigration will ever be ascertained, is extremely doubtful: but it is not difficult to form a plausible outline of their early site and progressive colonization.

The earliest seat of the Hindus, within the confines of Hindustān, was, undoubtedly, the eastern confines of the Panjab. The holy land of Manu and the Purāṇas lies between the Dṛśadvatī and Sarasvatī rivers, — the Caggar and Sursooty of our barbarous maps. Various adventures of the first princes and most famous sages occur in this vicinity; and the *āśramas* or religious domiciles of several of the latter are placed on the banks of the Sarasvatī. According to some authorities it was the abode of Vyāsa, the compiler of the Vedas and Purāṇas; and agreeably to another, when on one occasion, the Vedas had fallen into disuse and been forgotten, the brāhmaṇas were again instructed in them by Sārasvata, the son of Sarasvatī. One of the most distinguished of the tribes of the brāhmaṇas is known as the Sārasvata; and the same word is employed by Mr. Colebrooke, to denote that modification of Sanskrit which is termed generally Prākṛt, and which in this case, he supposes to have been the language of the Sārasvata nation, 'which occupied the banks of the river Sarasvatī.' The river itself receives its appellation from Sarasvatī, the goodess of learning, under whose auspices the sacred literature of the Hindus assumed shape and authority. These indications render it certain, that, whatever seeds were imported from without, it was in the country adjacent to the Sarasvatī river that they were first planted, and cultivated and reared, in Hindustān.

The tract of land thus assigned for the first establishment of Hinduism in India, is of very circumscribed extent and could not have been the site of any numerous tribe or nation. The traditions that evidence the early settlement of the Hindus in this quarter, ascribe to the settlers more of a philosophical and religious, than of secular character, and combine, with the very narrow bounds of the holy land; to render it possible, that the earliest emigrants were the members, not of a political, so much as of a religious community; that they were a colony of priests, not in the restricted

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sense in which we use the term, but in that in which it still applies in India, to an Agrahāra, a village or hamlet of brāhmaṇas, who although married, and having families, and engaging in tillage, in domestic duties and in the conduct of secular interests affecting the conmmunity, are, still, supposed to devote their principal attention to sacred study and religious offices. A society of this description with its artificers and servants, and, perhaps, with a body of material followers, might have found a home in the Brahmavarta of Manu, the land which, thence, was entitled 'the holy', or, more literally, 'the brāhmaṇa region', and may have communicated to the rude, uncivilized, unlettered, aborigines the rudiments of social organisation, literature, and religion; partly in all probability, brought along with them, and partly devised and fashioned, by degrees, for the growing necessities of new conditions of society. Those with whom this civilization commenced would have had ample inducements to prosecute their successful work; and in the course of time, the improvement which germinated on the banks of the Sarasvatī was extended beyond the borders of the Ganges. — *Preface to VP.*

Hiraṇmaya (Hiranmaya) : A mountainous country lying between the Śveta and Śṛñji ranges; to the north of mount Meru.

Hiraṇvat (Hiranvat) : The king of Śveta, installed by his father, the pious king Agnīdhra, before he retired to a life of penance at Śālagrāma.

Hiraṇyagarbha (Hiranayagarbha) : A name of Brahmā, 'he who was born from the golden egg'.

In the *Ṛgveda* Hiraṇyagarbha is celebrated with all the attributes of supremacy. In the 121st hymn of the tenth book this god is said to have arisen in the beginning, the one lord of all begins, who upholds heaven and earth, who gives life and breath, whose command even the gods obey, who is the god over all gods, and the animating principle of their being. — *OST*, Vol. IV, pp.13ff., V, p. 355.

Hiraṇyahasta (Hiranyahasta) : The son given by the Aśvins to the wise Vadhṛmatī, in answer to her prayers.— *OST*, V, p. 247.

Hiraṇyākṣa (Hiranyaksha) : The brother of the above, termed "the invincible". He was destroyed by Viṣṇu in his boar incarnation. In the *Padma Purāṇa* it is said that this occurred in the first, or Mastya *avatāra*: that Viṣṇu in the form of a fish entered the ocean and destroyed Hiraṇyākṣa. — WILSON'S *Works*, Vol. III, p. 58.

Hiraṇyakaśipu (Hiranyakasipu) : A son of Kaśyapa and Diti, who became king of the *daitya*s, and usurped the authority of Indra, and exercised of himself the functions of the sun, of the air, of the waters, of fire, and of the moon. Having conquered the three worlds he was inflated with pride, and enjoyed whatever he desired. "He obtained the sovereignty of all the immortals for a hundred million years." (*OST*, IV, 159) Prahlāda, his son,

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remained devoted to Viṣṇu and when ordered by his father to be put to death, Viṣṇu appeared as his deliverer. Hiraṇyakaśipu was reconciled to his son, but was notwithstanding put to death by Viṣṇu as Narasiṁha (the man-lion) and Prahlāda became the sovereign of the *daitya*s.

Hiraṇyanābha (Hiranyabha) : One of the descendants of Rāma, a pupil of Jaimini, and teacher of the *Sāmaveda*. He had a large number of disciples who were termed the northern and eastern chanters of the *sāman*, and founders of schools.

Hiraṇyaretas (Hiranyaretas) : One of the Priyavrata, according to the enumeration in the *Bhāgavta*.

Hiraṇyaroman (Hiranyaroman) : A Lokapāla, regent of the north, son of Parjanya and Maricī.

Hlāda (Hlada) : One of the mighty sons of Hiraṇyakaśipu.

Hlādinī (Hladini) : The Gladdener; the name of the seven rivers mentioned in the *Rāmāyaṇa*, in connection with the descent of Gaṅgā. Only two, the Ganges and Indus, are known to geographers.

Holī (Holi) : A vernal festival originally designed to typify the genial influence of Spring upon both the inanimate and animated creation, and to express the passionate feelings inspired by the season, and the delight which the revival of nature diffused. The primitive institutions was the adoration of the personified Spring as the friend and associate of the deity of love. In the south of India the festival is in honour of Kāmadeva, whose effigy is committed to the flames;* though, as Professor Wilson remarks, the buffoonery of the Holī and barbarity of the *Carak Pūjā*, but ill express the sympathy which man, in all countries, feels with the vernal season, and has little in common with the worship that might be supposed acceptable to Kāma and his lovely bride, and which it would appear they formerly enjoyed. The time for the celebration of the *Holī* (15th day of Phālguna) is the season of Spring, when the foliation of trees, the budding of the grass, and the pairing of birds are observed. The festival is considered to be especially promotive of the multiplication of offspring, and preservative of the health and life of children. But though traces of the original purport of the festival are palpable enough, yet Love and Spring have been almost universally deposed from the rites over which they once presided, and have been superseded by new and less agreeable mythological creations; new legends have also been invented to account for the origin and object of the celebration, having little or no obvious relation to the practices which are pursued. — WILSON.

The festival in Bengal is observed by the worship of the juvenile Kṛṣṇa,

* This is supposed to commemorate the legend of Kāma's having been consumed by the flames which flashed indignant from the eye of Śiva, when the archer-god presumed to direct his shaft against the stern deity, and inflame his breast with passion for Pārvatī. — WILSON.

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whilst in Hindustān the personified *Holī* is a female hobgoblin, a devourer of little children. But in every part of India it is customary for the lower orders to sally forth into the streets and throw a red powder** over passers-by, or a red liquid is squirted over them through a syringe, the operators often using abusive or obscene language. "In the villages the men generally take part in the mischief, and persons of respectability and females are encountered with gross expressions, or sometimes with rough usage, and rarely, therefore, trust themselves out of their houses whilst the license continues." Where there is no police to interfere an open spot in the vicinity of the village is selected, and the materials of a bonfire brought together; useful articles, if not vigilantly guarded, being often appropriated for this purpose, and if once added to the pile the owner cannot retain them. "During the whole period the people go about scattering the powder and red liquid over each other, singing and dancing, and annoying passengers by mischievous tricks, practical jokes, coarse witticisms, and vulgar abuse." The bonfire is consecrated and lighted up by a brāhmaṇa, and when the flames break forth, the spectators crowd round it to warm themselves, an act that is supposed to avert ill-luck for the rest of the year; they engage also in rough gambols, and as the blaze declines jump over and toss about the burning embers.

According to Colonel Tod the utmost license prevails amongst the Rājpūts; the lower classes regale in stimulating confections and intoxicating liquors, and even respectable persons roam about the streets like bacchanals, vociferating songs in praise of the powers of nature. A characteristic mode of keeping the festival is playing the *Holī* on horseback, when the riders pelt each other with balls of the red powder enclosed in thin plates of talc which break when they strike.

Of the songs which are sung at this season the character is generally said to be highly exceptionable. Professor Wilson states that all he had an opportunity of seeing were characterized by little else than insipidity. They were either praises of the mouth, or allusions to the juvenile Kṛṣṇa in connexion with the festival, and supposed to be uttered by the female companions of his boyish frolics at Vṛndāvana.

The practices of the carnival as now observed in Italy have been trimmed of their excesses, but even in them there remain vestiges which denote their community of origin with the *Holī* of the Hindus. The time properly embraces the whole period from the beginning of the year, but as in the festival of Phālguna, the last few days are those in which the principal demonstration take place, and in the license which is permitted both in speech and conduct, the wearing of masks and disguises, the reciprocal pelting with real or with mock comfits, and in some places sprinkling with

** This powder termed Phalgu, or Abīra is made chiefly of the dried and pounded root of the Curcuma Zerumbet, or of the wood of the Caesalpinia Sappan, which are of a red colour, or in some places the yellow powder of turmeric is substituted. — WILSON.

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water or throwing powder over each other, obvious analogies exist. There is another practice which presents also a parallel, the extinguishing of the carnival. This in Italy is refined into frolicsome attempts to blow out each others' lighted candles; but the notion appears to be the same as the burning of the *Holī*, the lighting and extinction of the bonfire, and scattering of the ashes.

There is another of the usages of the *Holī*, which finds a parallel in modern times, although at a somewhat later period. One subject of diversion during the *Holī*, is to send people on errands and expeditions that are to end in disappointment, and raise a laugh at the expense of the person sent. The identity of this practice with making April Fools is noticed by Maurice, who remarks 'that the boundless hilarity and jocund sports, prevalent on the first of April in England and during the *Holī* festival in India, have their origin in the ancient practice of celebrating, with festival rites, the period of the vernal equinox, when the new year of Persia anciently began'.

There was a Festum Stultorum about this period amongst the Romans; some antiquaries have supposed that it constituted the originals of the festivals of the Roman Church, the extravagances of the Abbot of Unreason, and the sleeveless errands of All Fools, or April Fool Day. The identity of designation and similarity of practice, render it not unlikely that the day of All Fools had originally something in common with the Festum Stultorum and with the Holī.*

Homa (Homa) : A sort of burnt offering which can be made by brāhmaṇas only. It is only made on special occasions, such as the celebration of a festival, the investiture of a young brāhmaṇa with the sacred thread, marriages, and funerals. The method of making it is as follows : During the utterance of *mantras*, five species of consecrated wood, together with the *dharba* grass, rice and butter, are kindled and burnt; and the fire is then kept burning as long as the festival or ceremony lasts. Great efficacy is ascribed to this rite.

Hotṛ (Hotri) : The priest who recites the hymns at the performance of sacrificial rites.

Hṛ (Hri) : 'Modesty'. An allegorical personage represented as one of the daughters of Dakṣa, and wife of Dharma.

Hraṣvarman (Hraswarman) : One of the kings of Mithilā, the son of Suvarṇavarman; sometimes called Hraṣvaroma.

Hṛdika (Hridika) : A Yādava prince, the son of Svayambhoja, and father of Sūra, in whose family Viṣṇu took a human form.

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* WILSON, *Works*, II, 243. Reference is made to Brand's Popular Antiquities and various other works for still more striking coincidences between the *Holī* and the other above-mentioned festivals.

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Hṛṣikeśa (Hrisikesa) : A name of Viṣṇu, meaning 'lord of the senses'.

Htee (Htee) : A Buddhist symbol; an umbrella-shaped ornament which surmounts most of the *pagoḍās* in Burmah; just as the weather-cock still surmounts many of the churches in England. But the Htee has a significance unknown to the weather-cock. Gautama Buddha was a kṣatriya, the son of a Mahārāja; and amongst the kṣatriyas the Htee or Umbrella has been the insignia of sovereignty from time immemorial. Many of the Htees are elaborate ornaments of gold and jewels. Some are set upon an ornamental framework of a similar character, and are surmounted by rich metal flages, whilst the giver of the Htee and everyone who has contributed to its ornamentation, derives a certain amount of religious merit from the act, which ensures him a higher scale of being in the next life, and smooths his path to *nirvāṇa*.

Hūhū and **Hāhā** (Hūhū and Hāhā) : Two kings of the *gandharvas*, mentioned in the *Rāmāyaṇa*.

Hūmas (Humas) : The white Hūṇas, or Indo-Scythians, who were established in the Punjab and along the Indus, at the commencement of our era, as we know from Arrian, Strabo, and Ptolemy, confirmed by recent discoveries of their coins.

Hutāśana (Hutasana) : The god of flame.

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I

Iḍā (Ida) : One of the daughters of Dakṣa who was married to Kaśyapa.

Iḍā (Ida) : The wife of Manu, and mother of the human race after the deluge.

Idhmajihvā (Idhmajihwa) : One of the ten sons of Priyavrata according to the *Bhāgavata*.

Idvatsara (Idvatsara) : The name of the third cycle or *yuga*, of which five are enumerated, each cycle comprehending sixty-one solar months or 1,830 days.

Ihāmṛga (Iharmriga) : A class of comedy, a piece of intrigue in four acts, in which the hero is a god or illustrious mortal, and the heroine a goddess. Love and mirth are the prevailing sentiments. The heroine may be the subject of war or stratagem, and the devices of the hero may end in disappointment but not in death — WILSON.

Ijikas, also Itikas (Ijikas, also Itikas) : A people of the south of India.

Ikṣula Ikṣumatī (Ikshula Ikshumati) : The name of a river mentioned in the *Rāmāyaṇa* and *Viṣṇu Purāṇa*, but not identified.

Ikṣvāku (Ikshwaku) : One of the ten sons of the lawgiver Manu Vaivasvata, considered to be the first prince of the Solar dynasty; he reigned at Ayodhyā the capital of Kośala, in the second or *tretā yuga*. He had one hundred sons, and is said is to have been born from the nostril of Manu when he happened to sneeze. — *VP*.

Ikṣvāku was the son of Manu, the first king of Kośala, and founder of the solar dynasty or family of the children of the Sun, the god of that luminary being the father of Manu.

The following extract from the *Rāmāyaṇa* gives the line of kings from Ikṣvāku to Bharata.

"From viewless nature Brahmā rose,
No change, no end, no waste, he knows.
A son had he, Marīci's styled,
And Kaśyapa was Marīci's child.
From him Vivasvat sprang; from him
Manu whose fame shall ne'er be dim.
Manu, who life to mortals gave,
Begot Ikṣvāku good and brave.
First of Ayodhyā's kings was he,
Pride of her famous dynasty.
From him the glorious Kukṣī sprang,
Whose fame through all the regions rang.
Rival of Kukṣī's ancient fame,

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His heir, the great Vikukṣī came.
His son was Vāna, lord of might,
His Anāraṇya, strong to fight.
His son was Pṛthu, glorious name,
From him the good Triśaṅku came.
He left a son renowned afar,
Known by the name of Dhundumāra.
His son who drove the mighty car
Was Yuvanāśva fear'd in war.
He passed away. Him followed then
His son Māndhātā, king of men,
His son was blest on high emprise
Susandhi fortunate and wise.
Two noble sons had he, to wit,
Dhruvasandhi and Prasenajit
Bharata was Dhurvasandhi's son,
And glorious fame that monarch won." — GRIFFITHS.

Ilā (Ila) : Before the birth of the sons mentioned above, the Manu, being desirous of sons, offered a sacrifice for that purpose to Mitra and Varuṇa; but the rite being deranged through an irregularity of the ministering priest, a daughter, Ilā was produced. Through the favour of the two divinities, however her sex was changed, and she became a man named Sudyumna, q.v.

Ilavila (Ilavila) : One of the sons of Daśaratha, who does not appear however to have achieved any distinction.

Ilavila (Ilavila) : The daughter of Tṛṇavinda, became the wife of Viśravas, and mother of Kuvera the god of wealth.

Ilāvṛta (Ilavrita) : One of the nine sons of Agnīdhra, king of Jambudvīpa. The region in the centre of which Mount Meru is situated was conferred on Ilāvṛta.

Ilvala (Ilwala) : A celebrated demon, the son of Hlāda. He is the hero of various legends in the Purānas. He had a cousin of the same name, the son of Vipracittī, who was also distinguished amongst the *dānavas*. [From the Supplement →] One legend of Ilvala is that he was accustomed to asume the form of a brāhmaṇa, and in conjunction with his brother Vātāpi, lure many of them to destruction, as related in the account of AGASTYA (q.v.), the sage by whom Ilvala was destroyed.

India (India) :"Is bounded on the north and the east by the Himālaya mountains, on the west by the Indus, and on the south by the sea. Its length from Kaśmīra to Cape Comorin is 1,900 miles; its breadth from Kurrachee to Sudiya, in Assam, 1,500 miles. The superficial contents are 1,287,000 miles, and the population, under British and native rule, is now estimated

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at 200,000,000. It is crossed from east to west by a chain of mountains called the Vindhya, at the base of which flows the Nerbudda. The country to the north of this river is generally designated Hindustān, and that to the south of it the Deccan. Hindustān is composed of the basin of the Indus on one side, and of the Ganges on the other, with the great sandy desert on the west, and an elevated tract now called, from its position, Central India. The Deccan has on its northern boundary a chain of mountains running parallel with the Vindhya, to the south of which stretches a table land of triangular form, terminating at Cape Comorin, with the western Ghāṭs, on the western coast, and the eastern Ghāṭs, of minor altitude, on the opposite coast. Between the Ghāṭs and the sea lies a narrow belt of land which runs round the whole peninsula.

Of the ancient history of chronology of the Hindus there are no credible memorials. The history was compiled by poets, who drew on their imagination for their facts, and the chronology was computed by astronomers, who have made the successive ages of the world to correspond with the conjunctions of the heavenly bodies. The age of the world is thus divided into four periods: the *satya yuga* extending to 1,728,000, and the second, or *tretā yuga*, to 1,296,000 years; the third, or the *dvāpara yuga*, comprises 864,000 years; and the fourth, or *kali yuga* is predicted to last 432,000 years. A *kalpa*, or a day of Brahmā, is composed of a thousand such periods, or 4,320,000,000 years. Extravagant as these calculations may appear, they are outdone by the Burmese, who affirm that the lives of the ancient inhabitants extended to a period equal to the sum of every drop of rain which falls on the surface of the globe in three years. The dates given for the first three ages must, therefore, be rejected as altogether imaginary, while the commencement of the fourth, or present age, which corresponds, to a certain degree, with the authentic eras of other nations, may received as generally correct.

India is designated by native writers Bhāratavarṣa, from king Bharata, who is said to have reigned over the whole country. That he did not enjoy universal monarchy in India is certain, though he was doubtless one of the earliest and most renowned of its rulers; but this fact loses all historical value when we are told in the *śāstra*s that he reigned ten thousand years, and on his death was transformed into a deer. Thus do we plod our way through darkness and mystery; at every step fact is confounded with fable, and all our researches end only in conjecture. The original settlers are identified with the various tribes of Bhīls, Koles, Goṇds, Mīnās, and Cūars, still living in the state almost of nature, in the forests of the Soane, the Nerbudda, and the Mahānadī and in the hills of Surgūja and Coṭā Nāgapur. Their languages have no affinity with the Sanskrit, and their religion differs from Hinduism. In those fastnesses, amidst all the revolutions which have convulsed India, they have continued to maintain, unchanged, their original simplicity of habits, creed, and speech. They were apparently driven from the plains by fresh colonies of emigrants; and these were in

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their turn conquered by the Hindus, who brought their religion and language with them from regions beyond the Indus, and, having reduced the inhabitants to a servile condition, branded them with the name of śūdras. Of the four Hindu castes, three are disignated the twice-born, which seems to indicate that they all belonged to the conquering race, although the term is now applied exclusively to brāhmaṇas. In the Institutes of Manu reference is also made to cities governed by śūdras, which the twice-born were forbidden to enter, and the allusion evidently applies to śūdra chiefs, who continued to maintain their independence after the Hindu invasion.

The Hindus who originally crossed the Indus took possession of a small tract of land, 100 miles north-west of Delhi, about 65 miles by 30, which was considered the residence of gods and holy sages, while the brāhmaṇas appear to have subsequently occupied the country north of the Jumnā and the Ganges, stretching to the confines of north Bihar. The India of the Vedas, of Manu, and the earliest writers was exclusively confined to the region north of the Nerbudda, and comprised but a small portion even of that limited quarter. It was in the north that the four places of greatest sanctity were situated during the early ages, though the Deccan now contains many places of distinguished merit. The north was also the seat of the solar and lunar races, the scene of chivalrous adventures, and the abode of all those who are celebrated in the legends, the mythology, and the philosophy of the Hindus. Even in the polished age in which the *Rāmāyaṇa* and the *Mahābhārata* were composed, the south was the land of fable, the dwelling of bears and monkeys, and it was not till a very late period that these apes and goblins and monsters were transformed into orthodox Hindus. It must, therefore, be distinctly borne in mind that the revolutions described in the sacred books of the Hindus belong to Hindustān and not to the Deccan."*

Indra (Indra) : The king of heaven; the king of the *devas*; is represented with four arms and hands, with two he holds a lance, in the third one the thunderbolt (*vajrāyudha*) and the fourth one is empty. Sometimes he is drawn as a white man sitting on an elephant, with the thunderbolt in his right hand and a bow in his left. His reign is to continue one hundred years of the gods, after which another individual from among the gods, the giants, or men, by his own merit, raises himself to this eminence. The sacrifice of a horse one hundred times will, it is said, raise a person to the rank of Indra. The Purāṇas relate many stories of Indra, who is described as very jealous lest any person should, by sacred austerities or sacrifices, excel him in religious merit, and thus obtain his kingdom. To prevent these devotees from succeeding in their object, he generally sends one of the celestial nymphs to draw away their minds, and thus bring them from their religious observances, induce them to return to a life of sensual gratification. It was

* Marshman's *History of India*, Vol. I

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Indra who stole the horse consecrated by king Sagara, who was about to perform for the hundredth time the sacrifice of that animal.

"Indra plays an important part in each of the three periods of Indian mythology. In the earliest age he seems to have been the unknown mysterious being who inhabited the sky, the firmament between earth and the sun, who rode upon the clouds, who poured forth the rain, hurled the forked lightning upon earth, and spoke in the awful thunder. His character was at once beneficent as giving rain and shade; and awful and powerful in the storm. He is the original of the Jupiter Tonans of the west, and the Thor of the north, and like them rose in the earliest ages to the first place, and the sovereignty among the gods. Fear, a stronger motive among men than gratitude, raised him above the elementary triad. In the Epic period he is the first person of the pure mythological triad, Indra, Agni and Yama. In the Purāṇic age, when the powers of a Supreme Being were personified in the superior triad of Brahmā, Viṣṇu, and Śiva, Indra's star declines. He is no longer the principal divinity, but only the chief of the inferior deities; and, as such, is at constant war with the giants and demons, by whom he is for a time deposed. A curse from the *ṛṣi* Durvāsā causes his power and that of the deities subject to him gradually to decline; and he is defeated by Kṛṣṇa in a fight for the *pārijāta* tree, which had been produced at the churning of the ocean, and planted by Indra in his own garden. An amusing account of this battle is given in the *Viṣṇu Purāṇa*, p. 587. His wife's name is Śacī. He is lord of the eight Vasus. The sage Gautama pronounced upon him the curse of wearing one thousand disgraceful marks which he afterwards turned to eyes. He ravished the daughter of Puloman, whom he slew to avoid his curse. He is borne on a white horse. The rain-bow is supposed to be his bow bent for the destruction of his foes, and thunderbolts are his weapons. The heaven over which he rules, and which the other secondary deities inhabit, is, in the Epic age, called *svarga*, and later, Indraloka, or Davaloka. His horse is Ucchaiḥśravas; his elephant, Airāvata; his city, Amarāvatī; his palace, Vaijayanta. These details belong to the Purāṇic age." (THOMSON).

Dr. Muir writes "Indra and Agni are said to be twin brothers. A variety of vague and general epithets are lavished upon Indra. He is distinguished as youthful, ancient, strong, agile, martial, heroic, bright, undecaying, all-conquering, lord of unbounded wisdom and irresistible power and prowess, wielder of the thunderbolt, &c. He has vigour in his body, strength in his arms, a thunderbolt in his hand, and wisdom in his head. . . . The thunderbolt of Indra is generally described as having been fashioned for him by the Indian Hephaistos, Tvaṣṭṛ, the artificer of the gods. Another instrument of warfare, a net, is assigned to Indra. 'This world was the great net of the great Śakra. With this net of Indra I envelope them all in darkness.'

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"Invoked by his mortal worshippers Indra obeys the summons, and speedily arrives in his chariot to receive their offerings. He finds food provided for his horses, and large libations of *soma* juice are poured out for himself to quaff. He becomes exhilarated by these libations, which are also frequently described as stimulating his warlike dispositions and energies, and fitting him for his other functions, even for supporting the earth and sky. He is said to have drunk at one draught thirty bowls of soma."... Thus exhilarated by *soma* juice, "Indra hurries off escorted by troops of Maruts, and sometimes attended by his faithful comrade Viṣṇu, to encounter the hostile powers in the atmosphere, who malevolently shut up the watery treasures in the clouds. These demons of drought, called by a variety of names, as Vṛttra, Ahi, Śuṣṇa, Namuci, Pipru, Śambara, Uraṇa, &c., armed on their side also, with every variety of celestial artillery, attempt, but in vain, to resist the onset of the gods. Heaven and earth quake with affright at the crash of Indra's thunder. The enemies of Indra are speedily pierced and shattered by the discharge of his iron shafts. The waters, released from their imprisonment, descend in torrents to the earth, fill all the rivers and roll along to the ocean. The gloom which had overspread the sky is dispersed, and the sun is restored to his position in the heavens. Constant allusions to these elemental conflicts occur in nearly every part of the *Ṛgveda*; and the descriptions are sometimes embellished with a certain variety of imagery. The clouds are represented as mountains, or as cities or fortresses of the *asura*s, or atmospheric demons, which Indra overthrows."

Dr. Muir selects a great variety of passages as specimens of the language in which Indra is most commonly celebrated in the hymns. He adds,"it will observed that the attributes which are ascribed to him are chiefly those of physical superiority, and of dominion over the external world. In fact, he is not generally represented as possessing the spiritual elevation and moral grandeur with which Varuṇa is so often invested." — Vol. V, p.103.

"Thou Indra art a friend, a brother
A kinsman dear, a father, mother.
Though thou hast troops of friends, yet we,
Can boast no other friend but thee.

With faith we claim thine aid divine.
For thou art ours and we are thine.
Thou art not deaf; though far away,
Thou hearest all, whate'er we pray.

Preserve us friend, dispel our fears,
And let us live a hundred years.
And when our earthly course we've run,
And gained the region of the sun,
Then let us live in ceaseless glee,
Sweet nectar quaffing there with thee." — *OST*, Vol. V, p. 139.

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Indra-dvīpa (Indra-dwipa) : One of the portions of the *varṣa* of Bhārata.

Indradyumna (Indradyumna) : The king of Avantī, who erected the temple of Viṣṇu at Puruṣottamakṣetra, and set up the image of Jagganātha, made for him by Viśvakarman.

Indrajit (Indrajit) : The bravest and most powerful of the sons of Rāvaṇa. His original name was Meghanāda, but was changed by Brahmā to Indrajit, in commemoration of the latter having obtained a victory over Indra. He was skilled in magic, could render himself invisible, possessed enchanted weapons, described as a kind of rope, which when thrown at an enemy became transformed into a serpent, and retained him in its folds. By means of these magical weapons he pierced a great number of warriors and inflicted terrible wounds on all the leaders of Rāma's army; viz.; Sugrīva, Aṅgada, Nīla, Jāmbavat, Nala, Tāra, Śarabha, Suśeṇa, Panasa, Gandhamādana, Dvivida, Keśarī, Sampāti, Binata, Ṛṣabha; as well as on Rāma and Lakṣmaṇa, leaving them for dead. They were all restored by the exhalations issuing from the healing plants brought by Hanumān from Kailāsa. All this occurred after Hanumān had destroyed the great army of *rākṣasa*s sent against him by Rāvaṇa, the latter being filled with dismay, ordered his son Akṣa to go forth, and he was also slain. Then Rāvaṇa filled with grief sent for his famous son Indrajit, and said go you and conquer this evil Monkey. Indrajit then ascended his chariot, drawn by four tigers, and went out at the head of a vast army to fight against the Monkey chief. The combat commenced, but Indrajit could not conquer until he bound Hanumān in the irresistible noose of Brahmā. Afterwards Indrajit performed three sacrifices to Agni, and confined Rāma and Lakṣmaṇa in his noose, and successfully charged the army of Monkeys. He was ultimately killed by Lakṣmaṇa, with an arrow given to him by Indra at the hermitage of Agastya.

Indra-kīla (Indra-kila) : A mountain of the *Viṣṇu Purāṇa* but not identified.

Indra-loka (Indra-loka) : Amarāvatī, the heaven of Indra and kṣatriyas, called also *svarga*. It was built by Viśvakarmā, the architect of the gods, a son of Brahmā. It is described as eight hundred miles in circumference, and forty miles high. Its pillars are composed of diamonds; all its thrones, beds, etc., of pure gold, as also its palaces. It is surrounded by beauteous gardens and pleasure grounds, interspersed with pools, fountains, etc., while music, dancing, and every sort of festivity entertain the celestial inhabitants. The audience chamber is so large that it accommodates all the three hundred and thirty millions of celestials, together with the forty-eight thousands *ṛṣi*s, and the multitude of attendants.

Indrāṇī (Indrani) : The wife of Indra (called also Śacī) is represented as an ever-blooming virgin, and whilst the dignity of the king of the gods passes from one to another, she remains the wife of each succeeding Devendra. Indrāṇī, never a mother herself, had a son, Citraputra, born unto her of a

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cow, as a reward for the austerities which she practised in honour of Iśvara, to the end that he might grant her a son. When Citraputra was born from the cow, Indrāṇī felt like a woman in travail, and her breasts became full, so that she could nurse the child.

In the *Ṛgveda* one speaker says "I have heard that among all these females Indrāṇī is the most fortunate; for her husband shall never at any future time die of old age." The *Aitareya Brāhmaṇa* alludes to a wife of Indra, called Prāsahā. The *ŚataBrā* says "Indrāṇī is Indra's, beloved wife, and she has a head-dress of all forms." — *OST*, Vol. V, p. 82.

Indrapramīta (Indrapramita) : A pupil of Paila and teacher of Saṁhitā of the *Ṛgveda*. Indrapramīta imparted his Saṁhitā to his son Mandakeya, and it thence descended through successive generations as well as disciples.

Indraprastha (Indra-prastha) : The city of the Pāṇḍavas situated between Delhi and the Kutub. "The pilgrim who wends his way from the modern city of Delhi to pay a visit to the strange relics of the ancient world which surround the mysterious Kutub, will find on either side of his road a number of desolate heaps, the *debris* of thousands of years, the remains of successive Capitals which date back to the very dawn of history; and local tradition still points to these sepulchres of departed ages as the sole remains of the *rāj* of the sons of Pāṇḍu, and their once famous city of Indraprastha."* The *Mahābhārata* contains a poetical description of the flourishing state of the kingdom under the rule of Rājā Yudhiṣṭhira. When he resolved on retiring from the world he gave the *rāj* of Hastināpura to Parīkṣit the son of Abhimanyu, and the *rāj* of Indraprastha to Yuyutsu, the only surviving son of Mahārāja Dhṛtarāṣṭra.

Indras of the Manvantara (Indras of the Manwantara) : Each *manvantara* has its own Indra. The Indra of the second *manvantara* was Vipaścit; of the third, Susanti; of the fourth Śiva (also named Śatakrata, as he obtained the honour by his performance of a hundred sacrifices), of the fifth Vibha; of the sixth, Manojava; of the seventh, Purandara; of the eighth, Bāli; of the ninth, Adbhuta; of the tenth, Śānti; of the eleventh, Vṛṣa; of the twelfth, Rithudāma; of the thirteenth, Divaspati; of the fourteenth, Sucī.

Indrasāvarṇī (Indrasavarni) : The Manu of the fourteenth *manvantara*, according to the *Bhāgavata*.

Indrasena (Indrasena) : The charioteer of Yudhiṣṭhira.

Indriyātmā (Indriyatma) : "One with the senses"; a name of Viṣṇu, who is described by five appellations.

1. *Bhutātmā*, One with created things.
2. *Pradhanātmā*, One with crude nature.
3. *Indriyātmā*, One with the senses.

* Wheeler.

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4. *Paramātmā*, Supreme spirit.

5. *Ātmā*, Soul, living soul animating nature and existing before it.

Indumatī Devī (Imdumati Devi) : The daughter of the Rājā of Vidarbha and wife of Aja. [See AJA]

Irāvat (Iravat) : A son of Arjuna by the serpent nymph Ulūpi.

Irāvatī (Iravati) : The wife of the Rudra Bhava according to the *Bhāgavata*.

Irāvatī (Irawati) : The mother of Airāvata the elephant of Indra, which is elsewhere said to have been produced at the churning of the milk sea.

Īśa (Isa) : A name of a month occurring in the Vedas, and belonging to a system now obsolete. It is one of the months according to the *Viṣṇu Purāṇa* in which the sun is in his southern declination.

Īśāna (Isana) : One of the eight Rudras of the *Viṣṇu Purāṇa* whose statue was the air.

Īśvara (Iswara) : Brahmā in the neuter form is abstract supreme spirit: and Īśvara is the Deity in his active nature, he who is able to do, or leave undone, or to do anything in any other manner than that in which it is done. Īśvara is that which knows all things as if they were present. *Mahat* is also called Īśvara from its exercising supremacy over all things. In southern India Īśvara is identical with Śiva. All who profess the Śaiva *mata* (the religion of Śiva) regard Īśvara as the highest god in whose honour they have everywhere built pagoḍās, and celebrate many festivals. Īśvara is also the name of one of the Rudras in the *Vāyu* list.

Itihāsa (Itihasa) : Historical tradition taught by Vyāsa. It is usually supposed that by the Itihāsa the *Mahābhārata* is meant.

Ivilaka (Ivilaka) : One of the Āndhra kings, the son of Lambodara.

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Jābāla (Jabala) : The mother of Satyakāma, who could not tell her son who was his father and to what *gotra* he belonged; the son had consequently the utmost difficulty in obtaining permission to become a *brahmacārin*. See SATYAKĀMA.

Jābālas (Jabalas) : Students of a branch of the Vājasaneyi, of white *Yajus*.

Jaggannātha (Jaggannatha)* : This is perhaps the most famous form of Kṛṣṇa. The image has no legs, and only stumps of arms. The head and legs are very large. At the festivals, the *brāhmaṇa*s adorn him with silver or golden hands.

Kṛṣṇa having been accidentally killed by Jarā, a hunter, he left the body to rot under a tree. Some pious persons, however, collected the bones of Kṛṣṇa and placed them in a box. There they remained till king Indradyumna (a great ascetic) was directed by Viṣṇu to form the image of Jaggannātha, and put into its belly these bones of Kṛṣṇa. Viśvakarmā (the architect of the gods) undertook to prepare it, on condition that he should be left undisturbed till its completion. The impatient king, however, after fifteen days, went to the spot; on which Viśvakarmā desisted from his work, and left the god without hands or feet. The king was much disconcerted, but on praying to Brahmā, he promised to make the image famous in its present shape. Indradyumna then invited all the gods to be present at the setting up of this image. Brahmā himself acted as high priest, and gave eyes and a soul to the god, which completely established the fame of Jaggannātha. This image is said to lie in a pool, near the famous temple at Juggannātha-kṣetra (*i.e.* Jaggannāth's field), near the town of Purī in Orissa, commonly called by the English, Juggernāth's Pagoḍā.

There are many other temples to Jaggannātha in Bengal and other parts of India, besides that in Orissa, built by rich men as works of merit, and endowed with lands, villages, and money, at which the worship of the god is performed every morning and evening.

There are two great annual festivals in honour of the god, viz., the *Snān-yātrā* in the month of Jyeṣṭha (May, June) and the *Rath-yātrā* in the following month Āṣāḍha. These are everywhere most numerously attended; but especially those celebrated at the great temple at Purī. Thither pilgrims from the remotest corners of India flock to pay their adoration at the hallowed shrine. Between two and three thousand persons, it is computed, used to lose their lives on the annual pilgrimages to this temple, and not less than 200,000 worshippers were present at the festivals, from which the brāhmaṇas draw an immense revenue. Since the withdrawment of the

* Vulg. "*Juggernath*," i.e. "The Lord of the World."

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large annual grant, however, which the British Government of India, till very recently, made to the Orissa Temple, the numbers attending these festivals have very greatly diminished. All the land within twenty miles round the "Pagoḍā" is considered holy; but the most sacred spot is an area of about six hundred and fifty feet square, which contains fifty temples, the most conspicuous of which is a lofty tower, about one hundred and eighty-four feet in height, and about twenty-eight feet square inside, in which the idol, with his brother Balarāma, and his sister Subhadrā, is lodged. Adjoining are two pyramidical buildings. In one, about forty square, the idol is worshipped, and in the other, the food prepared for the pilgrims is distributed. These buildings were erected in AD1198. The walls are covered with statues, many of which are in highly indecent postures. The grand entrance is on the eastern side, and close to the outer wall stands an elegant stone column, thirty-five feet in height, the shaft of which is formed of single block of basalt, presenting sixteen sides. The pedestal is richly ornamented. The column is surrounded by a finely sculptured statue of Hanumān, the monkey chief of the *Rāmāyaṇa*. The establishment of priests and others belonging to the temple has been stated to consist of three thousand nine hundred families, for whom the daily provision is enormous. The holy food is presented to the idol three times a day. His meal lasts about an hour, during which time the dancing girls, the *devadāsī*, belonging to the temple, exhibit their professional skill in an adjoining building. "At the *Snān-yātrā* (or bathing festival) the god is bathed by pouring water on his head during the reading of incantations. At the *Rath-yātrā* (or car festival) the carriage, containing the three images (which has sixteen wheels and two wooden horses) is drawn by the devotees, by means of a hawser, for some distance. On this occasion many cast themselves beneath the ponderous wheels and are crushed to death."— Small, *HSL*, p.157.

Jāhnavī (Jahnavi) : A name of Gaṅgā as the daughter of Jahnu, as related above.

Jahnu (Jahnu) : The son of Suhotra. The prince whilst performing a sacrifice, saw the whole of the place overflowed by the waters of the Ganges; being highly offended at this intrusion, he united the spirit of sacrifice with himself by the power of his devotion, and drank up the river. The gods and sages upon this came to him and appeased his indignation, and re-obtained Gaṅgā from him in the capacity of his daughter.

"It chanced that Jahnu, great and good
Engaged with holy offerings stood.
The river spread her waves around
Flooding his sacrificial ground.
The saint in anger marked her pride,
And at one draught her stream he dried.
Then god and sage and bard afraid,

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To noble high-souled Jahnu prayed.
And begged that he would kindly deem
His own dear child that holy stream.
Moved by their suit, he soothed their fears,
And loosed her waters from his ears.
Hence Gaṅgā through the world is styled
Both Jāhnavī and Jahnu's child."— GRIFFITHS.

Jahnu is also the name of a son of Kuru. — *VP.*

Jaimini (Jaimini) : A pupil of Vyāsa, and teacher of the *Sāmaveda.* Also the name of a celebrated author in the south of India, who lived about the thirteenth century. He wrote a free translation from the Sanskrit of the *Āśvamedhika Parva* of the *Mahābhārata*, detailing the horse sacrifice. This work is acknowledged by all sects to be the finest specimen of Canarese poetry in existence. 'He has read Jaimini' is a proverbial saying, equivalent to 'he is an accomplished man'.

Jainas (Jainas) : The Jainas were a very numerous and important sect in the eighth and ninth centuries of the Christian era. The founder of the system was Ṛṣabadeva, a Hindu, but the system itself was an off-shoot or after-growth of Buddhism with which it has many leading doctrines in common, but is distinguished from it by its recognition of a divine personal Ruler of all, and by its political leaning towards Brāhmaṇism. The Jainas have left many monuments of their skill and power in the fine temples built in different parts of the Deccan, as well as in the provinces of Mewar and Marwar, which have been designated the cradle of their system. The literature of the Jainas is very extensive, including, besides Purāṇas of their own, various works in grammar, astronomy, mathematical science, &c. They were the first who reduced the Canarese language to writing, and cultivated it to a high degree of perfection. The best Epic in the Tamil language, the *Cintāmaṇi*, is the work of a Jaina.

"The leading tenets of the Jainas and those which chiefly distinguish them from the rest of the Hindus, are, first, the denial of the divine origin and infallible authority of the Vedas: secondly, the reverence of certain holy mortals, now termed *tīrthaṁkara*, or saints, who acquired by practices of self-denial and mortification a station superior to that of the gods; and thirdly, extreme and even ludicrous tenderness for animal life.

The Jainas are still found in most of the provinces of Upper Hindustān; in the cities along the Ganges, in Calcutta, but more especially to the westward. They are also numerous in Gujarat, in the upper part of the Malabar Coast, and are scattered throughout the Peninsula. They still form a large and important division of the population of India. The name of the sect means a follower of Jina, the latter being one of the denominations of their deified saints; and as another name of these saints is *arhat*, the Jainas are also called *arhattas*. — WILSON.

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The following account of Jainism was written in Tamil by Munshi, Sāstram Aiyar.*

"The Jainas verily believe that their system alone was the primeval system of the world; that all other systems were derived from it; that some of the learned professors of their system, by the fault of the time in which they lived, formed various other systems; that *mokṣa* [bliss] can be obtained in this system and in no other; that this alone is the true system; and that all other systems believe falsehood to be truth.

"The Jainas positively affirm that the world exists from all eternity, and that it will exist for ever, without being destroyed, and that it was not created by God, or by any other person. They moreover affirm that this world is divided into three parts, namely, the lower world, the middle world, and the upper world; and that below this world, there is a world called *adhogati* [abyss, the nethermost hell], above which there are seven infernal worlds; and above those again are ten *pavanaloka*s, purifying worlds [Purgatories] above which is this world of earth; above this again is the *jotiloka*, world of light [starry world]; and that in this our world of earth there are two worlds included, namely, the *vyantraloka*, world of demons [devils], the *vidyādharaloka*, world of demi-gods; and again above these are sixteen different kinds of *devaloka*s, world of the gods, over which is the *ahamindraloka*, world of Indra; and above that again is the *mokṣaloka*, world of bliss; where dwells the lord of all these worlds, the Supreme Being, called the *anādi-citta-parameṣṭhi* [Eternal-intellectual-heavenly-dweller].

"They believe that this earth is sixteen cords high, and seven cords broad; but this measurement is not within the comprehension of men; it is known only to the wise. The seas and islands that are situated on the earth cannot be perceived and estimated by man's understanding. They affirm that in the midst of the earth is the great mountain Meru, and that to the south of it is situated the Bhārata region, and to the north the Airāvata region, and to the east and west is the Videha region. They also affirm that on both sides of Mount Meru are situated the three kinds of Bhogabhūmi, fruitful, or felicitious regions; and that the natives of these regions attain to great age and size; that they cannot interchange places; and that while it is day in one of the lands, it is night in the other. The people of Videha also attain to great age and stature.

"The Jainas consider Arugan to be their principal god, and worship him. The popular name of this god is Jinan; and from this the appellation Jainas is derived. To this god one-thousand and eight sacred names are ascribed. His greatness is such that the three worlds worship and adore him. His knowledge is so great that it extends simultaneously to all things sentient, and unsentient, to things that have been conceived and that will be conceived, to worlds and to worldless spaces. He is powerful to impart the

* From the *Cintāmani*, by the Rev. H. Bower, Madras, 1868.

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knowledge of his doctrines simultaneously to all kinds of living beings, in their respective language, without the aid of mind, word, or body; and this he does of pure grace, and not from any selfish motives. He does not possess the power [act] of creating anything, or of preserving anything. He is not subject to birth or death. He manifests great grace, and love, and mercy, to all sentient beings. He is of infinite wisdom, of infinite intelligence, of infinite power, and of infinite bliss. It is he that in the beginning, with a view of causing happiness to all living beings, made known the twelve primeval Vedas. He is the possessor of the triple-umbrella. He is without beginning and without end. He is the possessor of the three wheels of justice. He is represented with four holy faces, and as seated in the shade of *aśoka* tree. He has forsaken the one hundred and forty-eight actions of life. He has declared that the Veda, the World, Time, Souls, Action, and Virtue are, like himself, imperishable and eternal objects.

"The god Arugan has declared that there is no other god besides himself; that all who worship and adore him will obtain bliss, and that those who do not worship him will not obtain bliss; that all living beings will enjoy the fruits of their good or evil actions; that by preponderance of evil, souls enter hell, and by preponderance of good, they enter the world of the gods; but when good and evil are equally balanced, they are born as human beings; when evil alone exists, they are born as irrational animals; and when both good and evil are destroyed, then they are liberated. Since Arugan has declared these things, the Jains firmly believe them to be true doctrines, and since all other systems have been intermediately introduced by certain persons, they positively affirm them all to be false systems.

"As Time is considered to be eternal, it is indestructable in its nature, and is divided into two sorts, viz., the *utsarpiṇī* and the *avasarpiṇī* time. The *avasarpiṇī* time has six stages, viz., good-good time, good time, good-bad time, bad-good time, bad time and bad-bad time. In like manner the *utsarpiṇī* time has six stages, only that it begins at the bottom of the list with bad-bad time and goes backwards. In the *utsarpiṇī* time, beginning from bad-bad time, the age and stature of men increase, as that of the waxing moon. But in the *avasarpiṇī* time, beginning from the good-good time, the age and stature of men decrease, as that of the waxing moon. The increase and decrease of stature is up to six thousand *vils* [bows], and down to a cubit. The increase and decrease of age will be from three *pallams*, to fifteen years. The account of *pallams* is not to be understood by men. In the above specified six divisions of time, the first consists of four crores of crores of ocean of years. The second consists of three crores of crores of oceans of years. The third consists of two crores of crores of oceans of years. The fourth, one crore of crores of oceans of years, save forty-two thousand years. The fifth consists of twenty thousand years. The sixth also consists of twenty thousand years. This account of ocean is not to be understood by men. The stage in which we now live is the fifth, viz., the bad time. When

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the two sorts of time, viz., the *utsarpiṇī* and *avasarpiṇī* times run out, it is said to be a *yugam*. *Utsarpiṇī* means the age of increase, and *avasarpiṇī* means the age of decrease.

"As the present is the *avasarpiṇī* time, we must infer that the three good stages of time have already passed by, and that the Bhārata region, and the Airāvata region have both been Bhagabhūmis, fruitful lands. The people of those times, as before stated, had stature of body, and length of age adequate to the time. The people of those times forty-five days after their birth, became perfect men, and were well up in all sciences, and attained all knowledge by themselves, simply from the plastic power of the time. Moreover in these three stages of time there was no light of the sun or of the moon; but day and night were formed from the reflection and non-reflection of the *kalpaka* trees. Those people at death entered the world of the gods, and did not go to hell. And they were not subject to the ordinary physical evils connected with disease, the discharges of the body, &c.

"Thus after the existence of the Bhogabhūmi, when yet there was one-eighth of time, in the third stage, fourteen Manus were born. It was in the time of these Manus that the sun and moon, the stars and clouds appeared; division of time into years and months, the equinoctical or solstitial course, the lunar half-month or fortnight,the six seasons, the day of twenty-four hours, and the day as distinguished from night, were instituted; means of warding off the evils arising from wild beasts were discovered; rivers, tanks, reservoirs, mountains, and a variety of means of livelihood were brought into use. Of the above-mentioned Manus, the fourteenth is said to have been Nābhi Mahārājaḥ. In the reign of this Manu, as the people ere born with the umbilical cord, the name Nābhi was given. In his reign clouds appeared, and it rained. Then appeared trees and various kinds of corn. By this Manu men were taught to eat fruit and grain, and the way of preparing food; and he also pointed out the way of weaving cloths from cotton, and of wearing them; and the use of flowers, garlands, perfumes, and ornaments, to adorn the person, came into vogue.

"This Nābhi Mahārājaḥ is said by some to be Brahmā. His consort was Murudeviammal. In his reign was born the first incarnated personage named Vṛsabha *tīrthaṁkara*. After him were born twenty-three *tīrthaṁkaras*, equal to himself. In their days, the twelve Cakravartīs, the nine Baladevas, the nine Vasudeva, and the nine Prativasudevas were all born in the fourth stage. These sixty-three persons were called *śalākā puruṣas*, divine personages.

"The twenty-four *tīrthaṁkaras*, without the instruction of a *guru*, were skilled in the circle of the sciences, knew the five Kalyāṇas or ceremonies of the gods, were worshipped by the four classes of the gods, and at their very birth were endued with the three kinds of knowledge; they also had the fourth kind of knowledge, by the exercise of which they were cognizant of

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the thoughts of all living beings, and they also possessed the fifth kind of knowledge called *kevalajñānam* [spiritual knowledge], by which they were instantaneously cognizant of all things done in all the worlds. They sat exalted on the throne in the temple called Sambhavaśaraṇam, constructed by the Devendras. They were the possessors of the triple-umbrella and the *aśoka* tree; they were believed in as gods over gods, as omniscient, as lords of the three worlds, as removers of sin and bestowers of heavenly bliss, as persons praised by all living beings, as possessors of divine attributes, as bearing the one thousand and eight divine appellations, as having the one thousand and eight divine marks on their sacred bodies, and as manifesting abundant grace, love, and mercy to all living beings, and pre-eminent in imparting instruction in their respective languages to the inhabitants of the celestial and the terrestrial worlds, to those of the *nāgaloka*, *vaiyantriloka*, and *jotiloka*, and also to irrational animals, and inculcating the virtues, such as not killing, &c., prescribed in the twelve Vedas. As these twenty-four *tīrthaṁkara*s are incarnations of wisdom, and are divine personages who appeared in the world and attained the enjoyment of heavenly bliss, the Jainas consider them to be *svāmī*s equal to the divine-natured Arugan, who exists in this *avasarpiṇī* time. And accordingly they build temples in honour of these *tīrthaṁkara*s, and make images like them of stone, wood, gold, and precious gems, and considering these idols as the god Arugan himself, they perform daily and special *pūjās* [worship], and observe fasts, and celebrate festivals, in their honour.

They moreover say that in the time of Vṛṣabha *tīrthaṁkara*, and in the reign of Baradeśvara, the first Cakravartī, the four castes, namely, the brāhmaṇa, the kṣatriya, the vaiśya, and the śūdra, were instituted in connection with this system.

They moreover allege that in the time of Vṛṣabha Svāmī, who was the first *tīrathaṁkara*, the Śaiva system was first introduced; and about the same period, by the fault of the time, one hundred and six heterodox sects were established by Marīci, a Parjāpati [Patriarch]; and that from the time of Vimalasvāmī, the 13th *tīrthaṁkara*, the Vaiṣṇava system was introduced; and that in the of Pānaśvanātha, the 20th *tīrthaṁkara*, Mahomedanism was established. They also say that there are three hundred and thirty-six false systems of religion.

They moreover affirm that during the period of the 20th *tīrthaṁkara*, by the fault of the time, *yāgam*, animal sacrifice, was first introduced by an *asura* named Mahākālesuran; and after the introduction of these *yāgams*, temples were built for Śiva and Viṣṇu.

Moreover, as it is declared in the Jaina Vedas that all the gods worshipped by the various Hindu Sects, namely, Śiva, Brahmā, Viṣṇu, Gaṇapati, Subrāmaniyan, and others, were devoted adherents of the above-mentioned *tīrthaṁkara*s, the Jainas therefore do not consider them as unworthy of

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their worship; but as they are servants of Arugan, they consider them to be deities of their system, and accordingly perform certain *pūjā*s in honour of them, and worship them also.

As Jaina temples and idols are to be seen in all villages and countries, and in some places even underground, it is evident that the Jaina system, as declared in their Vedas, was the primeval system of the Hindus. As moreover, when the Jaina Vedas are carefully examined, there will be found in them many things calculated to benefit mankind; and since Jaina idols are to be found in all countries; and as the deities worshipped by others are believed to be devotees of Arugan; and as all the precepts of Arugan point only to what is good to all sentient beings; and by the great doctrine that no sentient being whatever, even a tree, should be destroyed; and as there are many things in the system beyond the reach of man's understanding, and which can by no means whatever be comprehended; and as it is evident from their Vedas as well as from experience, that all other systems originated among themselves through the fault of the time, from misunderstanding, and from a variety of other causes; it is evident that this system was the primeval one.

The Jainas are divided into two parties, the Śvetāmbaras, and Digambaras. Though both parties have the same Veda, they disagree in a few things. The Śvetāmbaras have many internal divisions, and the Digambaras also appear to have a few internal divisions.

The Jainas are prevalent in the north. Their tenets and observances are the following: They believe that not to kill any sentient being is the greatest virtue; not to tell lies, not to steal other men's goods, not to covet other men's wives, and to desire moderately such things as money, gain, house, garden, land, vehicle, clothing, &c.; these four ordinances they consider of equal importance with the injunction *not to kill.*

Moreover, not to eat at night, and to drink water strained, are held to be high virtues. And not to drink toddy, or honey, or arrack, are also believed to be important injunctions. They are also forbidden to eat figs, the fruit of the banian, the *peepul*, the *koli* and the jujube, as well as the snake-vegetable, the *calabaś*, *guṅjah* (*bhāṅg*), opium, onions, assafoetida, garlic, radish, mushroom, &c. Such articles, and others which have much seed in them, they will not so much as think of eating even in an emergency where death is imminent on such abstinence; and any kind of flesh meat they will not even inadvertently touch with the hand.

These and similar observances are enjoined on those who live in the domestic state; and if we were to write largely upon them many books would be required; we shall, therefore, abridge what we have to say. They have in fact twelve thousand injunctions to observe. But regarding those who live in the ascetic state, as much time will be required both to write and to read, we have not ventured to describe them. However, it is necessary to know

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that they firmly believe that there is no final liberation [bliss] in the domestic, but only in the ascetic state; nor is liberation to be attained by females, irrational animals, or śūdras, nor by celestial, nor infernal beings; and they moreover hazard the assertion that during tha fifth and sixth stages of time there is no liberation for anyone; and they show that *Time* alone is the cause of this evil. They also affirm that there are always three less nine crores of *munis* [ascetics] on earth.

The Jainas hold that the function [act, work] of the Divine Being is to exercise love and mercy to all living beings, and reveal to them the Vedas, in order that they may walk according to the precepts enjoined in them; and that the function [act,work] of all living beings is either to do good or evil, and have fruition of their deeds; and that the attainment of heaven or hell is also their own act, and that it is in their own power to renounce sin, and to obtain merit. This they consider to be true doctrine."

According to Max Müller the *nirvāṇa* of the Buddhists is absolute and total annihilation; but the Jainas certainly do not attach any such meaning to the term; it is with them a more defined state of existence than the *mokṣa* of the Hindus. "The Jainas not only affirm that there is such a state, but they define the size of the emancipated souls, the place where they live, their tangible qualities, the duration of their existence, the distance at which they are from one another, their parts, natures and numbers. Those who attain to this *nirvāṇa*, this extinction of action, this final liberation, do not return to a worldly state, and there is no interruption to their bliss. They have perfect vision and knowledge, and do not depend on works." (Rev. J. Stevenson, *The Kalpa Sūtra.*)

As noticed in the extract given above from *Munsī Śāstram*, the Jainas are divided into two principal divisions, Digambaras and Śvetāmbaras. The former word means 'sky-clad', or naked, but in the present day, ascetics of this division wear coloured garments, and confine the disuse of clothes to the period of their meals. Śvetāmbara means 'one who wears white garments'; but the points of difference between these two divisions are far from being restricted to that of dress: it is said to comprehend a list of seven hundred topics, of which eighty-four are considered to be of paramount importance. Amongst the latter are mentioned the practice of the Śvetāmbaras to decorate the images of their saints with earrings, necklaces, armlets, and tiaras of gold and jewels; whereas the Digambaras leave their images without ornaments. Again, the Śvetāmbaras assert that there are twelve heavens and sixty-four Indras; whereas the Digambaras maintain that there are sixteen heavens and one hundred Indras. In the south of India, the Jains are divided into two castes; in Upper Hindustān, they are all of one caste. It is remarkable, however, that amongst themselves they recognise a number of families between which no intermarriage can take place, and that they resemble, in this respect also, the ancient Brāhmanical Hindus, who established similar restrictions in their religious codes.

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As regards the pantheon of the Jaina creed, it is still more fantastical than that of the Brāhmaṇical sects, whence it is borrowed to a great extent, but without any of the poetical and philosophical interest which inheres in the gods of the Vedic time. The highest rank amongst their numberless hosts of divine beings — divided by them into four classes, with various subdivisions — they assign to the deified saints, which they call Jina, or *arhat*, or *tīrthaṁkaras*, besides a variety of other generic names. The Jainas enumerate twenty-four *tīrthaṁkaras* of their past age, twenty-four of the present, and twenty-four of the age to come; and they invest these holy personages with thirty-six superhuman attributes of the most extravagant character. Notwithstanding the sameness of these attributes, they distinguish the twenty-four Jainas of the present age from each other in colour, stature, and longevity. Two of them are red, two white, two blue, two black, the rest are of a golden hue, or a yellowish brown. The other two peculiarities are regulated by them with equal precision, and according to a system of decrement, from Ṛṣabha, the first Jina, who was five hundred poles in stature, and lived 8,400,000 great years, down to Mahāvīra, the 24th, who had degnerated to the size of a man, and was no more than forty years on earth; the age of his predecessor, Pārśvanātha, not exceeding one hundred years. The present worship is almost restricted to the two last *tīrthaṁkaras*; and as the stature and years of these personages have a reasonable possibility, H.T. Colebrooke inferred that they alone are to be considered as historical personages. As, moreover, amongst the disciples of Mahāvīra there is one, Indrabhūti, who is called Gautama, and as Gautama is also a name of the founder of the Buddha faith, the same distinguished scholar concluded that, if the identity between these names could be assumed, it would lead to the further surmise that both these sects are branches of the same stock. But against this view, which would assign to the Jaina religion an antiquity even higher than 543 before Christ — the date which is commonly ascribed to the apotheosis of Gautama Buddha — several reasons are alleged by Professor Wilson. As to the real date, however, of the origin of Jaina faith, as the same scholar justly observes, it is immersed in the same obscurity which invests all remote history amongst the Hindus. We can only infer from the existing Jaina literature, and from the doctrines it inculcates, that it came later into existence than Buddhism.

Jaitra (Jaitra) : The name of the Chariot of Kṛṣṇa.

Jājali (Jajali) : A pupil of Pathya, and teacher of the *Atharvaveda*.

Jaleyu (Jaleyu) : One of the ten sons of Raudrāśva, a descendant of Puru.

Jāmabvatī (Jamabvati) : One of the wives of Kṛṣṇa obtained as related in the preceding article.

Jamadagni (Jamadagni) : One of the seven *ṛṣis*, or great sages of the seventh *manvantara*, the present period.

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Jamadagni (Jamadagni) : The son of Ṛcīka, was a pious sage, who by the fervour of his devotions, whilst engaged in holy study, obtained entire possession of the Vedas. Having gone to king Prasenajit, he demanded in marriage his daughter Reṇukā, and the king gave her unto him. The descendant of Bhṛgu conducted the princess to his hermitage, and dwelt with her there, and she was contented to partake in his ascetic life. They had four sons, and then a fifth, who was Jāmdagnya, (Rāma) the last but not the least of the brethren. Once when her sons were all absent, to gather the fruits on which they fed, Reṇukā, who was exact in the discharge of all her duties, went forth to bathe. On her way to the stream she beheld Citraratha, the prince of Mṛttikāvatī, with a garland of lotuses on his neck, sporting with his queen in the water, and she felt envious of their felicity. Defiled by unworthy thoughts, wetted but not purified by the stream, she returned disquieted to the hermitage, and her husband perceived her agitation. Beholding her fallen from perfection, and shorn of the lustre of her sanctity, Jamadagni reproved her, and was exceeding wrath. Upon this there came her sons from the wood, first the eldest, Rumanvat, then Suṣeṇa, then Vasu, and then Viśvāvasu; and each, as he entered, was successively commanded by his father to put his mother to death; but amazed, and influenced by natural affection, none of them made any reply: therefore Jamadagni was angry, and cursed them, and they became as idiots, and lost all understanding, and were like unto beasts or birds. Lastly, Rāma returned to the hermitage, when the mighty and holy Jamadagni said unto him, 'Kill thy mother, who has sinned; and do it, son, without repining.' Rāma accordingly took up his axe, and struck off his mother's head; whereupon the wrath of the illustrious and mighty Jamadagni was assuaged, and he was pleased with his son, and said, 'Since thou hast obeyed my commands, and done what was hard to be performed, demand from me whatever blessings thou wilt, and thy desires shall be all fulfilled.' Then Rāma begged of his father these boons; the restoration of his mother to life, with forgetfulness of her having been slain, and purification from all defilement; the return of his brothers to their natural condition; and, for himself, invincibility in single combat, and length of days; and all these did his father bestow.

"It happened on one occasion, that, during the absence of the *ṛṣi*'s sons, the mighty monarch Kārttavīrya, the sovereign of the Haihaya tribe, endowed by the favour of Dattātreya with a thousand arms, and a golden chariot that went wheresoever he willed it to go, came to the hermitage of Jamadagni, where the wife of the sage received him with all proper respect. The king, inflated with the pride of valour, made no return to her hospitality, but carried off with him by violence the calf of the milch cow of the sacred oblation, and cast down the tall trees surrounding the hermitage. When Rāma returned, his father told him what had chanced, and he saw the cow in affliction, and he was filled with wrath. Taking up his splendid bow,

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Bhārgava, the slayer of hostile heroes, he assailed Kārttavīrya, who had now become subject to the power of death, and overthrew him in battle. With sharp arrows Rāma cut off his thousand arms, and the king perished. The sons of Kārttavīrya, to revenge his death, attacked the hermitage of Jamadagni, when Rāma was away, and slew the pious and unresisting sage, who called repeatedly, but fruitlessly, upon his valiant son. They then departed; and when Rāma returned, bearing fuel from the thickets, he found his father lifeless. — *VP.* See RĀMA.

Jāmbavat (Jambavat) : The king of the bears, that killed the lion that slew Prasena, the possessor of the *syamantaka* gem. The lion had the jewel in his mouth when he was killed by Jāmbavat, who carrying off the gem retired into his cave, and gave it to his son Sukumāra to play with. The murder of Prasena having been ascribed to Kṛṣṇa, he determined to recover the gem, and having found the cavern of Jāmbavat, he saw the brilliant jewel in the hands of the nurse, who called loudly for help. Hearing her cries Jāmbavat came into the cave, and a conflict ensued between him and Kṛṣṇa which lasted twenty-one days. At last Jāmbavat was vanquished and acknowledged the divinity of Kṛṣṇa, who then alleviated the bodily pain the bear suffered from the fight. Jāmbavat prostrated himself and offered his daughter Jāmbavatī along with the *syamantaka* jewel. Jāmbavat was one of the generals in Rāma's army at the siege of Laṅkā. He was severely wounded by the magical weapons of Indrajit; but was still conscious, and made known to Hanumān the existence of the four medicinal herbs, that grew at Kailāsa on the Himālaya mountains, and by virtue of which all the dead and wounded might be restored. Hanumān at once flew to the spot, and brought the mountain peak and all its contents back with him to the camp, and Jāmbhavat, with the other chiefs were soon made well.

Jambu (Jambu) : The name of the rose-apple tree on Mount Gandhamādana, the southern buttress of Mount Meru. From the *jambu*-tree the insular continent, Jambudvīpa derives its appellation. The apples are said to be as large as elephants. — *VP.*

Jambudvīpa (Jambu-dwipa) : The centre of the seven great insular continents, which, with the seven seas, are supposed to form alternate concentric circles. In the centre of Jambudvīpa is the golden mountain Meru.

Jambumāli (Jambumali) : The son of the commander-in-chief of the *rākṣasas*, who was sent by Rāvaṇa against Hanumān with orders not to return until he had slain the blood-thirsty monkey. But Hanumān took up a large tree and hurled it at the head of his enemy; afterwards he took up a pillar and threw it at Jambumāli, dashing him and his chariot to pieces.

Jambumālin (Jambumalin) : A formidable *rākṣasa*, the son of Prahasta, who was sent by Rāvaṇa against Hanumān, with orders not to return until

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he had slain the boasting monkey. After a severe contest in which Hanumān was wounded on the cheek and breast, he seized a marble pillar and dashing it down on Jambumālin, the tiger amongst warriors, he crushed the gigantic *rākṣasa* into a formless mass.— *IE*, 230.

Jambunāda (Jambunada) : The soil in the banks of the river Jambu, absorbing the Jambu juice, and being dried by gentle breezes becomes the gold termed Jambunāda, of which the ornaments of the *siddhas* are fabricated.

Jambu river (Jambu river) : The apple of the Jambu tree are as large as elephant; when they are rotten they fall upon the crest of the mountain, and from their expressed juice is formed the Jambu-river, the waters of which are drunk by the inhabitants; and in consequence of drinking of that stream they pass their days in content and health, being subject neither to perspiration, to foul odours, to decrepitude, nor organic decay. — *VP*.

Janaka (Janaka) : The Rājā of Mithilā (the modern Tirhūt) the successor of Nimi, called Janaka from being born without a progenitor. Another Rājā of Mithilā of the same name, called also Śiradhvaja, is the more celebrated as the father of Sītā.

He received Viśvāmitra the sage with Rāma and Lakṣmaṇa, and exhibited to them the great bow of Śiva, informing them that his daughter Sītā was promised to the Rājā who could bend the bow. Rāma then bent the bow in their presence and claimed his reward. The Rājā invited Daśaratha to the marriage, and proposed to marry his two daughters to Rāma and Lakṣmana; and his two nieces to Bharata and Śatrughna. The sages approved of the marriages of the four damsels to the four sons of Daśaratha. The latter performed a great *śrāddha* to the ghosts of his deceased ancestors, and gave four lakhs of cows with their calves to the brāhmaṇas, being a lakh for each son, and each cow was adorned with horns of pure gold. The marriage rites were then performed with great pomp and overpowering splendour. — *Rāmāyaṇa*. Janaka was also the name of a king of Magadha, and seems to have been a general title of Mithilā kings.

Janakpur (Janakpur) : A ruined city in the northern skirts of the Mithilā district (Tirhūt) and supposed to indicate the site of a city founded by one of the princes of that name.

Jana-loka (Jana-loka) : The heaven of saints where Sanandana and other pure-minded sons of Brahmā reside, situated twenty millions of leagues above Dhruva. During a *pralaya* of general conflagration of all things at the end of a *kalpa*, *Jana-loka* is beyond the reach of the all-devouring flame; and the saints who dwell in *Mahar-loka*, when the heat of the flames that destory the world, is felt by them, repair to *Jana-loka* in thin subtle forms, destined to become re-embodied, in similar capacities as their former, when the world is renewed at the beginning of the succeeding *kalpa*. — *VP*.

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Janamejaya (Janamejaya) : **1**. The king of Vaiśālī, whose father Somadatta celebrated ten times the sacrifice of a horse. Also a son of Purañjaya, a descendant of Ana. Parīkṣit, the son of Kuru, had also a son named Janamejaya; and another Parīkṣit, the son of Abhimanyu, had a son named Janamejaya; **2**. A son of Purañjaya, a descendant of Ana; **3**. A son of Parīkṣit, the son of Kuru; **4**. The son of Parīkṣit who was grandson of Arjuna, and with whose reign the *kali-yuga* commenced just after the death of Kṛṣṇa. There is a copper grant still in existence belonging to the Govja Agarhār, Anantapura Tāluq, Mysore, which was executed in the reign of this king. The language is a mixture of Sanskrit and Canarese. It begins as follows: "Emperor Janamejaya, the refuge of the whole universe; the master of the earth; the king of kings; the Parameśvara of rulers; the great Mahārāja; the sovereign of Hastināpura, the flower of cities; the bestower of widowhood on the wives of the hostile kings of Aroha, and Bhagadatta; the son of the lotus of the Pāṇḍava race; most skilled in warfare; whose bow resembled the Kāliṅga serpent; the unassisted hero; the dauntless in battle; the slayer of Aśvapatirāya, Diśāpata and Gajapatirāya; the smiter on the head of Narapatirāya; the most accomplished equestrian; the terror of the 14 States of Koṅkaṇa, Rekha Revanta, Sāmanta, Mṛgacāmara, &c.; the ever brilliant; the son of other's wives; the bearer of the flag with the emblem of the golden boar; the most glorious of Rājās; the adorned; the descendant of the great lunar race; the son of Emperor Parīkṣit; was reigning at Hastināpura, (diverted) by happy historic amusements."

Janārdhana (Janarddana) : The name of Viṣṇu as the one only God, derived from *jana* 'men' and *ardhana*, worship, the object of adoration to mankind.

Janaśruti (Janasruti) : A king mentioned in the *Chāndogya Upaniṣad*, described as charitably-disposed, the giver of large gifts, and the preparer of much food; who built houses everywhere that people from all sides might come and feast therein.

Janasthān (Janasthan) : An extensive forest inhabited by *rākṣasas*.

Of Janasthan I need not tell,
Where Śūrpanakhā, Khara, dwell
And Dūṣaṇa with the arm of might
And Triśiras, the fierce in fight,
Who feeds on human flesh and gore;
And many noble giants, more,
Who roam in dark of midnight through
The forest, brave and strong and true.
By my command they live at ease,
And slaughter saints and devotees.*

* Griffiths' *Rāmāyaṇa*, Vol, III, p. 165.

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Jāṅgalas (Jangalas) : One of the aboriginal tribes, dwellers in thickets and jungles. Many of the aborigines were driven into the forests by the Āryan invaders.

Jaṅgamas, or Liṅgāyatas (Jangams, or Lingayats) : One of the forms in which the *liṅga*-worship appears, is that of the Liṅgāyatas, Liṅgavants, or Jaṅgamas, the essential characteristic of which is wearing the emblem on some part of the dress or person. The type is of a small size, made of copper or silver, and is commonly worn, suspended in a case, round the neck, or sometimes tied in the turban. In common with the Śaivas generally, the Jaṅgamas smear their foreheads with *vibhūti* (ashes), wear necklaces, and carry rosaries made of the *rudrākṣa* seed. The clerical members of the sect usually stain their garments with red ochre. They are not numerous in upper India, and are rarely encountered except as mendicants, leading about a bull, the living type of Nandī, the bull of Śiva, decorated with housings of various colours and strings of *kauḍī* shells. The conductor carries a bell in his hand, and, thus accompanied, goes about from place to place, subsisting upon alms. In the south of India the Liṅgāyatas are very numerous, and the officiating priests of the Śaiva shrines are commonly of this sect, when they bear the designations of *ārādhya* and *paṇḍāram*. The sect is also there known by the name of Vīra Śaiva. The restorer if not the founder of this faith, was Bāsava whose history is given in the *Bāsava Purāṇa*, q. v. — H. H. WILSON, Vol. I, p. 224.

Janivara (Janiwara) : The Brāhmaṇical cord or thread with which children of brāhmaṇas are invested when they attain the age of seven or nine years. It costs something considerable, and brāhmaṇas who are poor are, in order to acquire it, obliged to ask contributions from their friends; and Hindus of all castes believe they perform a meritorious act in contributing to the charges of the ceremony. The cord has to be made with much care, and with many observances. The cotton with which it is formed ought to be gathered from the plant by the hands of brāhmaṇas only, in order to avoid pollution. For the same reason it should be corded, spun, and twisted, by persons of the tribe, and be always kept exceedingly pure. The ceremony of investiture with the cord is termed UPANAYANA, and to the article under that head the reader is referred for a description of the procedure adopted on the occasion.

Janma (Janma) : A birth; a state of existence; nativity, one of the branches of the study included in the *Bṛhat-Saṁhitā*.

Jantu (Jantu) : The eldest of the hundred sons of Somaka. Also the name of a son of Sudhanvan.

Jarā (Jara) : An allegorical personage signifying 'old age' 'decay' — mentioned in the *Viṣṇu Purāṇa* as the name of the hunter by whom Kṛṣṇa was slain. He mistook the foot of Kṛṣṇa for part of a deer, and shooting his arrow lodged it in the side. He then said, 'Have pity on me; I have done this

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unwittingly.' Kṛṣṇa forgave him and sent him to heaven in his own car. Jarā was also the name of the female fiend who united the two parts of Jarāsandha.

Jaradgava (Jaradgava) : The southern portion or *avasthāna* of the planetary sphere or path of the sun and planets amongst the lunar asterisms.

Jaradgavi (Jaradgavi) : A division of the lunar mansions, occurring in the central or Vaiśvānara *avasthāna*.

Jarāsandha (Jarasanda) : The son of Vṛhadaratha, who was born in two parts and put together by the female fiend Jarā. When he grew up he became king of Magadha, and hearing that Kṛṣṇa had killed his son-in-law, he collected a large force and beseiged Mathurā; he was defeated, but renewed the attack eighteen times without success. When Yudhiṣṭhira was about to perform the *rājasūya*, Kṛṣṇa informed him that there was one Rājā still to be conquered before he began the great sacrifice, and that was Jarāsandha the Rājā of Magadha. Kṛṣṇa, Arjuna and Bhīma then disguised themselves as brāhmaṇas and journeyed to the city of Magadha, and Bhīma challenged Jarāsandha to single combat; the challenge was accepted and after a hard contest the Rājā was slain. The story is related at great length in the *Mahābhārata*, but the details are purely mythical.

Jaratkāru (Jaratkaru) : The Vyāsa of the twenty-seventh *dvāpara*.

Jarudhi (Jarudhi) : One of the mountain ridges which project from the base of Mount Meru, on the western side.

Jātaka (Jataka) : A birth; a state of existence; the title of one of the sacred books of the Buddhists, containing an account of Gautama Buddha in 550 different births.

Jāṭas (Jatas) : One of the five great divisions of the Haihaya tribe.

Jaṭāyu (Jatayu) : A son of Syenī and Aruṇa. A semi-divine bird, the friend of Rāma, who fought in defence of Sītā. He heard her cries in the chariot of Rāvaṇa, stopped the chariot and fought desperately with the formidable giant, but was mortally wounded and only lived to make known to Rāma the fate of Sītā. The funeral rites of the chief of vultures were carefully performed by Rāma and Lakṣmaṇa.

Jaṭhara (Jathara) : A range of mountains running north and south, and connecting the two chains of Niṣādha and Nīla.

Jaṭharāgni (Jatharagni) : The name in a previous birth of the *muni* Agastya.

Jāṭharas (Jatharas) : A tribe of aborigines inhabiting the mountain range termed Jaṭhara.

Jaughira (Jaughira) : An interesting and picturesque place of pilgrimage

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between Bhāgalpur and Monghyr. In the middle of the river there is a romantic rock, with a temple surmounting it sacred to Śiva; while in the mainland, and close to the small town, there is another hill of the same kind, on which temples have been built, some of them of great antiquity. The place has long enjoyed the reputation of being the residence of holy devotees; Mussalman as well as Hindu.

Jāvāli (Javali) : A renowned logician who at Citrakūṭa endeavoured to persuade Rāma that it was his duty to accept the *rāj* when Bharata himself offered it. Rāma regarded his arguments as atheistical and wanting in respect for his deceased father the Mahārāja. Jāvāli ultimately recants. Mr. Wheeler regards the incident as an interpolation to bring forward Buddhism and Atheism for the sake of refuting them.

Jaya (Jaya) : **1.** One of the kings of Mithilā, the son of Guśruta; **2.** A name of Arjuna; a bold metonymy; not merely Victor, but Victory.

Jayadhvaja (Jayadhwaja) : The king of Avantī; one of chief of the hundred sons of Kārttavīrya.

Jayadratha (Jayadratha) : A descendant of Aṇu and son of Vṛhanmanas. Also the name of a son of Vṛhatkarman, a descendant of Hastin.

Jayadratha (Jayadratha) : **1.** A Rājā of Sindhu chiefly known in connection with the following incident: When the Pāṇḍava princes accepted the terms proposed by their cousins, and entered upon their exile, twelve years of which were spent in the forests of India; one day they were out hunting, and their wife was left at home with their domestic priest, king Jayadratha passed through the forest with a large retinue on his way to the South, whither he went to obtain in marriage a princess of Cedi. But seeing Draupadī he was so much struck with her beauty, that he at once entertained the desire of possessing her. He sent in consequence a messenger to her hermitage to ascertain her name and lineage, and to get himself introduced to her as a guest. Draupadī, unaware of the danger which threatened her, received him hospitably, according to the laws of her religion, and the more so as she recognised in him a distant kinsman. Jayadratha however soon disclosed his disloyal intentions, and when Draupadī indignantly repelled them, he carried her off forcibly. Soon after the Pāṇḍu princes returned home from their hunting excursion, and learned the outrage that had been committed on them, off they started in pursuit of Jayadratha. He was soon overtaken and his army routed. Draupadī was released, and after an unsuccessful fight Jayadratha himself made a prisoner. In the end, however, Draupadī, out of regard for their relationship, interposed in his favour with her husbands, and he was allowed to depart to his own country. He was ultimately killed by Arjuna, in the great war, for aiding and abetting the death of Abhimanyu.

Jayadratha (Jayadratha) : **2.** The Rājā of the Sindhu-Sauvīras, sometimes

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termed the Rājā of the Sindhus, or Saindhavas; whether the same as the dwellers on the Indus, or a kindred tribe, must have occupied much the same territory — the western and southern portion of the Panjab. Jayadratha, accompanied by six brothers and many followers, joined the Pāṇḍavas before the great war. In the *Mahābhārata* it is stated that they had on some occasion five hundred deer, &c., for breakfast! Whence was Draupadī to procure all this good cheer? The mystery is explained by reference to a passage in the beginning of the Vana Parva. When the Pāṇḍavas repaired to the forest they were followed by a number of brāhmaṇas who adhered to their party. Yudhiṣṭhira endeavoured to persuade them to return, alleging the impossibility of his feeding them, and the sin he should incur if they were starved. As they persisted in their purpose Yudhiṣṭhira was advised by Dhaumya to have recourse to the Sun as the source of all sustenance. He accordingly worshipped Sūrya, who appeared to him, and gave him a copper cauldron, which he told the prince should be filled with fruits, roots, potherbs, and even flesh, ready dressed, whenever food was wanted, until the exile of the Pāṇḍavas should terminate. With such an inexhaustible larder, Draupadī was able to entertain the followers of Jayadratha. — WILSON.

Jayanta (Jayanta) : A name applied to one of the Rudas. The Purāṇic writers apply to the Rudras different appellations of the common prototype, of synonyms of Rudra and Śiva, selected at random from his thousand and eight names.

Jayantpura (Jayantpura) : A city founded by Nimi, near the *āśrama* of Gautama.

Jayas (Jayas) : In the beginning of the *kalpa* twelve gods, named Jayas, were created by Bramhā as his deputies and assistants in the creation. They, lost in meditation, neglected his commands; on which he sentenced them to be repeatedly born in each *manvantara* till the seventh. They were accordingly in the several successive *manvantaras*, Ajitas, Treṣitas, Satyas, Hariś, Vaikuṇṭhas, Sadyas, and Ādityas.

Jayasena (Jayasena) : The son of Adīna; one of the descendants of Kuru. Sārvabhauma had a son also named Jayasena.

Jayati (Jayati) : The metre created from the western mouth of Bramhā along with the *Sāmaveda*, the collection of hymns termed *saptadāsa* and *atirātra* sacrifice.

Jhajhara (Jhajhara) : A *daitya* of great prowess, the son of Hiraṇyākṣa.

Jillikas (Jillikas) : One of the aboriginal or non-Āryan tribes mentioned in the *VP.*

Jimala (Jimala) : A notorious thief, of whom the follwing legend is told. He was one day surprised by a tiger, and in his fright ejaculated the words, O,

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Hari ! Hari ! The god immediately sent help, and relieved Jimala from his danger. The robber was so grateful for the divine interposition that he erected a shrine on the spot, and became an ascetic.

Jīmūta (Jimuta) : A prince, son of Vyoman, a descendant of Jyāmagha.

Jimūtaketu (Jimutaketu): In Buddhist mythology the king of the Vidyādharas, or celestial choristers, corresponding to the *gandharvas* of Hinduism.

Jimūtavāhana (Jimutavahana) : The son of Jimūtaketu, and prince of the Vidyādharas; he is the hero of the Nāgānanda, q.v.

Jīva (Jiva) : The soul; "Spirit cannot change; intelligence has no knowledge; the soul (*jīva*) knowing things in excess is subject to illusion, and says, 'I act, I see'. If spirit falls into the error of supposing the individual soul, *jīva*, to be itself, as one might suppose a rope to be a snake, it becomes frightened; but so soon as it perceives I am not *jīva*, but the Supreme Spirit, (*paramātman*) it is released from all fear." — *Ātma Bodha,* quoted in *A&MI,* Vol. I, p. 212.

Jīvaṭa (Jivata) : Man's individual spirit; it is an error to attribute the spirit of life (or man's individual spirit, *jīvaṭa*,) to the Supreme Spirit, just as it is an error to take a post for man. When once the true nature of *jīvaṭa* has been recognised *jīvaṭa* itself disappears." — *Ātma Bodha,* quoted in *A&MI,* p. 214.

Jñāna (Jnana): "Wisdom", the various epithets applied to it in the Yoga philosophy are that it "requires no exercise," "without the practice of abstract contemplation," "not to be taught," "not capable of being enjoined," "internally diffused," etc., "of all means knowledge alone is able to effect emancipation; as without fire there can be no cooking, so without *jñāna*, science, there can be no final deliverance." — *Ātma Bodha, A&MI,* Vol. I, p. 210.

Jogī (Jogi) : A class of devotees of which there are many kinds. Some are prognosticators of future events; others lead about animals of monstrous formation in order to excite religious wonder and curiosity; others have their ears split and wear in them a kind of ear-ring for sacred purposes. Persons of all castes can now enter the order; but this was not the rule originally. *Jogī*s are not particular on the subject of marriage, and some of them take to themselves wives. At death their bodies are buried; and their tombs, termed *samādhi*, are held in sacred estimation and are often visited by pilgrims for idolatrous purposes.

The term *jogī* or *yogī* is properly applicable, says Mr. Wilson, to the followers of the Yoga or Pātañjala school of philosophy, which amongst other tenets, maintained the practicability of acquiring, even in life, entire command over elementary matter by means of certain ascetic practices.— SHERRING.

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Jṛmbhaka (Jirmbhaka) : A celestial or magical weapon, which causes drowsiness. These weapons are of a very unintelligible character. Some of them are occasionally wielded as missiles, but in general they appear to be mystical powers exercised by the individual; such as those of paralysing an enemy, or locking his senses fast in sleep, or bringing down storm and rain and fire from heaven. There is a list of one hundred of these weapons given in the first book of the *Rāmāyaṇa*. — WILSON, XI, 297.

Jṛmbhika (Jrimbhika): "Yawning", a form or manifestation of Brahmā. — *VP*,40.

Jumnotrī (Jumnotree) : A sacred spot in the Himālaya mountains, near a junction of three streams. From the bed of the torrent the mountain rises at once to its height, apparently without any very extensive irregularities, and the steepness of the declivity at this point may in some degree be estimated, when it is understood that here, though at the foot of this upper region of the mountain, the very peaks are seen towering above as ready to overwhelm the gazer with the snow from their summit, and , in fact, the avalanches from above fall into the channel of the river. The particular spot which obtains the name of Jumnotrī is very little below the place where the various small streams formed on the mountain brow, by the melting of many masses of snow, unite in one, and fall into a basin below. — *Balfour's Cyclopaedia of India.*

Jyāmagha (Jyamagha): A king, celebrated for his devotion to his wife."Of all the husbands submissive to their wives, who have been or who will be, the most eminent is the king Jyāmagha, who was the husband of Śaivyā, who was barren: but Jyāmagha was so much afraid of her, that he did not take any other wife. On one occasion the king, after a desperate conflict with elephants and horse, defeated a powerful foe, who abandoning wife, children, kin, army, treasure, and dominion, fled. When the enemy was put to flight, Jyāmagha beheld a lovely princess left alone, and exclaiming, "Save me, father ! Save me, brother"! as her large eyes rolled wildly with affright. The king was struck by her beauty, and penetrated with affection for her, and said to himself, "This is fortunate; I have no children, and am the husband of sterile bride: this maiden has fallen into my hands to rear up posterity: I will espouse her; but first I will take her in my car, and convey her to my palace, where I must request the concurrence of the queen in these nuptials." Accordingly he took the princess into his chariot, and returned to his own capital.

When Jyāmagha's approach was announced, Śaivyā came to the palace gate, attended by the ministers, the courtiers, and the citizens, to welcome the victorious monarch: but when she beheld the maiden standing on the left hand of the king, her lips swelled and slightly quivered with resentment, and she said to Jyāmagha, "Who is this light-hearted damsel that is with you in the chariot?" The king unprepared with a reply, made answer

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precipitately, through fear of his queen; This is my daughter-in-law." "I have never had a son", rejoined Śaivyā, "and you have no other children. Of what son of yours then is this girl the wife?" The king disconcerted by the jealousy and anger which the words of Śaivyā displayed, made this reply to her in order to prevent further contention; "She is the young bride of the future son whom thou shalt bring forth." Hearing this, Śaivyā smiled gently, and said, "So be it;" and the king entered into his great palace.—*VP.*

Jyeṣṭha (Jyeshta): A lunar month corresponding to May.

Jyeṣṭha (Jyestha): The goddess of misfortune; produced at the churning of the ocean according to the enumeration in the Uttara Khaṇḍa of the *Padma Purāṇa.* — Also the name of a lunar mansion in Jāradgavi in the central *avasthāna.*

Jyotiratha (Jyotiratha): The name of a river mentioned in the Purāṇas, but not identified.

Jyotiṣa (Jyotisha): "Astronomy;" an *aṅga* of the Vedas, or subsidiary portion of the Vedas, "New moon festivals, and full moon festivals, were integral elements in early Hindu worship, and each Veda appears to have had a calendar, called Jyotiṣa; but whether any original copies of these calendars still exist, seems doubtful. They are interesting as being steps in astronomy, although constructed solely with a view to the regulation of religious ceremonies.

The Sūrya Siddhānta, one of the most important of Sanskrit works on Astronomy, has been attacked and defended and explained by competent European scholars."

"M. Biot believed that the Hindus derived their system of *nakṣatras*, or moon stations, from the Chinese; and Professor Whitney shows that the Hindu *nakṣatra* does not mean the same thing as the Chinese *siew*. *Siew* means a single star, whereas *nakṣatra* generally expresses a group of stars, or rather a certain portion of the starry heavens.... The Arab *manāzil*, and the signs of the lunar zodiac, bear a marked resemblance to the Hindu *nakṣatras*, being groups of stars marking out the ecliptic into twelve nearly equal divisions. Such a system, Professor Whitney observes, is as well suited as any that could be devised for a people seeking to define the daily stages of the moon's revolution, without the aid of instruments.

The path of the moon was in fact marked by twenty-seven stations believed by Hindu observers to be equi-distant. But when a 'new and more exact astronomy had been brought in from the West', the moon was reduced in significance 'to one of a class of planetary bodies all whose movements were capable of being predicted, and their places at any given time determined, and their conjunctions calculated by an elaborate system of rules. Then first the lesser planets were mentioned by Hindu astronomers, and then first was an observation made by aid of the junction stars, which

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yielded a trustworthy date. That this must have been not far from AD 500 is, Professor Whitney considers, proved.

The results of this one grand effort, never repeated and never rivalled, are recorded with occasional slight and unexplained modifications, by every succeeding author from century to century. The date coincides with that of the Hindu Astronomer Āryabhaṭa; and Āryabhaṭa we understand, 'availed himself largely of the progress which the Greeks, (especially Hipparchus) had made in astronomy;' and 'not only improved upon their new theories and inventions, but added also the results of his own independent investigation.'

The beginning of the sixth century stands out, therefore, as an important era in the history of astronomy in India; and every fragment of intelligence concerning Āryabhaṭa and his works becomes invested with peculiar importance. His idea of the roundness of the earth is thus expressed:

> The terrestrial globe, a compound of earth, water, fire and air, entirely round, encompassed by a girdle (*the equator*) stands in the air, in the centre of the stellar sphere. Like as a ball formed by the blossoms of the nauclea *kadamba* is on every side beset with flowerets, so is the earth-globe with all creature, terrestrial and aquatic.

And this globe he believed to have a daily revolution. 'Aryabhaṭa' says Dr. Kern, 'for aught we know was the first, and remained almost the sole astronomer among his countrymen, who affirmed the daily revolution of the earth on its own axis.' He gives the following quotation from one of Āryabhaṭa's works:

> As a person in a vessel while moving forward, sees an immovable object moving backwards; in the same manner do the stars, however immovable, seem to move daily.

Thus showing it is the earth not the stars which move:

"On another occasion Āryabhaṭa ways, 'the sphere of the stars is stationary; and the earth, making a revolution, produces the daily rising and setting of stars and planets'.

Mr. Colebrooke states that 'Āryabhaṭa affirmed the diurnal revolution of the earth on its axis;' that he accounted for it by a wind or current of aerial fluid, the extent of which, according to the orbit assigned to it by him, corresponds to an elevation of little more than a hundred miles from the surface of the earth; that he posseesed the true theory of lunar and solar eclipses, and disregarded the imaginary dark planets of the mythologists and astrologers, — affirming the moon and primary planets (and even the stars) to be essentially dark, and only illumined by the sun.

But after attaining this excellence, astronomy in India appears to have drifted from science, for no second correct determination of polar longitude and polar latitude is recorded; any writers subsequent to Āryabhaṭa

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confuse astronomy with astrology." * See BHĀSKARĀCĀRYA, VARĀHAMIHIRA, &c.

The popular notion even at the present day is that an eclipse is caused by Rāhu, the demon, attempting to devour a portion of the sun or moon. See RĀHU.

Jyotiṣmat (Jyotishmat) : The youngest of the ten sons of Priyavrata,— installed by his father king of Kūsadvīpa. Jyotiṣmat had seven sons, after whom the seven portions or *varṣa*s of the island were named. At the end of all things the seven solar rays dilate to seven suns, one of which is termed Jyotiṣmat. — *Viṣṇu Purāṇa.*

Jyotiṣṭoma (Jyotishtoma) : One of the great sacrifices, in which especially the juice of the *soma* plant is offered for the purpose of obtaining *svarga* or heaven.

Jyotsnā (Jyotsna) : "Dawn" — a form or manifestation of Brahmā.

*Mrs. Manning, *A&MI*, Vol. I, p. 367.

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K

Ka (Ka) : **1.** A name of Prajāpati, the creator of the universe; "Ka is Prajāpati; to him let us offer our oblations;" **2.** A name given to Dakṣa; **3.** The name of the divinity who presides over the excretory and generative organs.

Kabandha (Kabandha) : **1.** A pupil of the *muni* Sumanta who became a teacher of the Saṁhitās of the *Atharvaveda*; **2.** A mighty *rākṣasa* who attacked Rāma and Lakṣmaṇa in the forest, and was slain by them. When mortally wounded the *rākṣasa* informed them that he had originally been a *gandharva*, but was changed by the curse of a sage to a *rākṣasa* until set free by Rāma. He then, assuming his real shape as a *gandharva*, counselled Rāma to ally himself to Sugrīva, with whose aid he might conquer Rāvaṇa. The story is thus translated by Griffiths.

A Hideous giant then he saw,
Kabandha named, a shape of awe.
The monstrous fiend he smote and slew,
And in the flame the body threw;
When straight from out the funeral flame
In lovely form Kabandha came,
And bade him seek in his distress
A wise and holy hermitess.
By counsel of this saintly dame
To Pampā's pleasant flood he came,
And there the steadfast friendship won
Of Hanumān the Wind-God's son.
Counselled by him he told his grief
To great Sugrīva, Vānara chief,
Who, knowing all the tale, before
The sacred flame alliance swore.

Kabīr (Kabir) : The most celebrated of the disciples of the Hindu reformer Rāmānand. He produced a great effect in the state of popular belief; assailing the whole system of idolatrous worship, and ridiculing the learning of the *paṇḍits* and doctrines of the *śāstras*, in a style peculiarly suited to the genius of his countrymen. Kabīr lived at the beginning of the fifteenth century. The *Bhakta Mālā* gives an account of his birth and life. The doctrines taught by Kabīr are contained in the *Sukh Nidāna*, and do not differ much from those of the Vaiṣṇavas. The moral code is short but favourable to morality. — WILSON'S *Works*, Vol. I, p.153.

Kabīr Panthīs (Kabir Panthis) : The designation of the sect founded by Kabīr, who is supposed to have lived towards the close of the fourteenth century. The circumstances connected with his life are all related as

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miraculous, and nothing certain is known of his history. According to the doctrine of this sect, there is but one God, the creator of the world; but, in opposition to the Vedānta (q.v.), they assert that he has a body formed of the five elements of matter, and a mind endowed with the three *guṇas* or qualities: he is of ineffable purity and irresistible power, eternal, and free from the defects of human nature, but in other respects does not differ from man. The pure man is his living resembalnce; and after death, becomes his equal and associate. God and man are therefore not only the same, but both in the same manner everything that exists. For 72 ages, god was alone; he then felt the desire to renew the world, which desire assumed the shape of a female form; and this form is *māyā* (q.v.), or illusion, with whom he begot the triad, Brahmā, Viṣṇu, and Śiva. He then disappeared, and *māyā* approached her offspring, in order to frame the universe. Viṣṇu, hesitated to associate with her, and is therefore more respected by the *Kabīr Panthīs* than the other two gods of the triad; but the latter were frightened by her, and the result of their submission was the birth of Sarasvatī, Lakṣmī and Umā, whom she wedded to the three deities to produce the world. To understand the falsehood of *māyā* is, therefore, the chief aim of man; and so long only as he is ignorant of the source of life, he is doomed to Transmigration (q.v.), which, according to the belief of this sect, is also extended to the planetary bodies — a falling star or meteor being a proof, for instance, that it undergoes a fresh change. The moral code of the *Kabīr Panthīs* is, in many respects, creditable to them. Life, they teach, being the gift of God, must not be violated by his creatures. Humanity and truth are two of their cardinal virtues; retirement from the world is deemed desirable; and implicit devotion, in word, act, and thought, to the *guru*, or spiritual teacher, a supreme duty. But, as regards to the latter point, it is characteristic that the pupil is enjoined first to scrutinize the teacher's doctrine and acts, and to be satisfied that he is the sage he pretends to be, before he resigns himself to his control. It is no part of their faith to worship any deity, or to observe any ceremonies and rites of the Hindus; but they are recommended outwardly to conform to all the usages of tribe and caste, and some even pretend to worship the usual divinities, though this is not considered justifiable.*

Kacchapa (Kachhapa) : One of the sons of Viśvāmitra.

Kacchas (Kachchas) : An aboriginal tribe, the name of which implies that the people dwelt in districts contiguous to water and in marshy spots: such as the province still called Cutch.

Kadamba (Kadamba) : The name of the tree that grows on Mount Mandāra, the flowers of which are said to yield a spirit on distillation, whence Kādambarī is one of the synonyms of wine of spirituous liquor.

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* Wilson, *Works*, I, 68ff.

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Kadru (Kadru) : One of the daughters of Dakṣa, who was married to Kaśyapa and had a progeny of a thousand powerful many-headed serpents.

Kahlanābha (Kahlanabha) : One of the many sons of Hiraṇyākṣa; also the name of a son of Vipracitti.

Kaikasī (Kaikasi) : One of the daughters of Sumāli and Ketumatī; Sumāli with his family lived for a long time in *pātāla*; and once happening to visit the earth he desired his daughter Kaikasī to go and woo Viśravas, who received her graciously, and she became the mother of the dreadful Rāvaṇa, the huge Kumbhakarṇa, and the two younger brothers, who all grew up in the forest.

Kaikeya (Kaikeya) : One of the four sons of Śivi, who has given a name to a province and people in the north-west of India.

Kaikeyas (Kaikeyas) : The five sons of Dhṛṣṭaketu, Rājā of Kaikeya, are termed the Kaikeyas.

Kaikeyī (Kaikeyi) : One of the queens of Mahārāja Daśaratha, and mother of Bharata. When it was proposed to instal Rāma, the son of Queen Kauśalyā, as heir apparent, Kaikeyī was pleased, and offered a reward to her slave woman Mantharā who brought her news, saying:

> I joy that Rāma gains the throne,
> Kauśalyā's son is as mine own.

But the old hag Mantharā, who disliked Rāma, excited the jealousy of Kaikeyī by representing the degradation and ruin that would come to Bharata and herself.

> When Rāma's hand has once begun
> Ayodhyā's realm to sway.

This roused her to action and she ran to the chamber of displeasure, sulky and angry. The Mahārāja afterwards sought her, and finding her in this state of affliction, protested his love and affection, but she remained silent; at last in a critical moment she extorted a promise from him and then with "a woman's obstinacy compelled him to keep his word". "He had made the promise and she insisted upon its fulfilment. To all he could urge she had but one answer 'Unless Rāma is exiled and Bharata is installed, you will be stigmatised as a liar and I will take poison.'"

> The monarch as Kaikeyī pressed
> With cruel words her due request,
> Stood for a time absorbed in thought,
> While anguish in his bosom wrought."

The result was the exile of Rāma; and when her own son Bharata returned from Girivraja he strongly reproached his mother for what she had done. She lived, however, to rejoice in Rāma's return to his kingdom.

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Kailakila Yavanas (Kailakila Yavanas) : A race of kings, who lived when the Greek princes or their Indo-Scythic successors, following the course of the Indus, spread to the upper part of the western coast of the peninsula. From an inscription which has been found dated AD 1058, Kilakila, or Kilagila as it is there termed, is called the capital of Mārasiṁha Deva, king of the Koṅkaṇ.

Kailāsa (Kailasa) : A mountain situated like Meru, in the lofty regions to the north of the Himālaya, and celebrated in the traditions and myths of India. "Meru and Kailāsa are the two Indian Olympi. Perhaps they were held in such veneration because the Sanskrit-speaking Indians remembered the ancient home where they dwelt with the other primitive peoples of their family before they descended to occupy the vast plains which extend between the Indus and the Ganges." — GORRESIO.

In the Purāṇas Kailāsa is a fabulous mountain several *yojanas* in breadth, to the west of Meru. Kailāsa is described as a mountain of pure silver, brilliantly white, and as the residence of Śiva. In former ages it is said all the mountains had wings; but their flights were productive of so much mischief and danger, that Indra struck off their wings with his thunderbolts, and fixed them in their present position. Kailāsa is often mentioned in the *Rāmāyaṇa*, as in the region of the sacred lakes, near the northern heights of the Himālayas.

Kaisika (Kaisika) : One of the sons of Vidarbha, (q.v.) and grandson of Jyāmagha.

Kaiṭabha (Kaitabha) : A formidable demon, who with his companion Madhu, sprung from the ear of Viṣṇu, when he was sunk in his sleep of contemplation, (*yoganidrā*) at the end of *kalpa*; the demons were about to kill Brahmā, when the latter, seeing Viṣṇu asleep, with the view of arousing him began to celebrate the praises of *yoganidrā*. — *OST*, Vol. IV, p. 371.

Kaivalya (Kaivalya) : The fourth chapter of the *Yoga Sūtras*, being a treatise on the extatic abstraction or isolation of the soul. The state of emancipation that may be obtained even during life: it is termed *jīvanmukti*; and is the highest state of Yoga before the soul is actually re-absorbed into the Supreme Being. The body still exists, and of course the soul exists within it; but its connection with it is supposed to be entirely broken, and the soul can consequently quit and re-enter the body, and wander about where and as it lists. — J.C. THOMSON.

Kajnghas (Kajnghas) : An aboriginal tribe mentioned in the Purāṇa lists, but not satisfactorily identified.

Kākamukhas (Kakamukhas) : A nickname or term of derision, meaning crow-faced, applied to designate some of the aboriginal tribes.

Kākas (Kakas) : A tribe of aborigines, dwelling on the banks of the Indus, as it leaves the mountains.

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Kākavarṇa (Kakavarṅa) : One of the kings of Magadha, who reigned for thirty-six years; he was the son of Śiśunāga.

Kakṣas (Kakshas) : The same as Kacchas.

Kākṣeya (Kaksheya) : One of the ten sons of Raudrāsva, a descendant of Puru.

Kakṣivat (Kaksivat) : A young poet and sage, to whom Rājā Svanaya on the banks of the river Indus, gave his ten daughters in marriage; and in return was duly praised in a Vedic hymn composed by his enthusiastic son-in-law. Wilson's *Ṛgveda*. He was a worshipper of the Aśvins, who bestowed on him wisdom, and caused a hundred jars of wine and honied liquor to flow forth from the hoof of their horse as from a sieve. — *OST*, Vol. V, p. 246.

Kakubha (Kakubha) : A mountain in Orissa.

Kakud (Kakud) : One of the daughters of Dakṣa who was married to Dharma.

Kakudmin (Kakudmin) : A name of Raivata, the prince who went to the heaven of Brahmā to consult the god where a bridegroom fit for his lovely daughter should be found.

Kakutstha (Kakutstha) : In the *tretā* age a violent war broke out between the gods and the *asura*s, in which the former were vanquished. They consequently had recourse to Viṣṇu for assistance and propitiated him by their adorations. Nārāyaṇa had compassion on them and said, there is an illustrious prince named Purañjaya, the son of a royal sage; into his person I will infuse a portion of myself, and by him subdue all your enemies. Acknowledging with reverence the kindness of the deity, the immortals quitted his presence, and repaired to Purañjaya to solicit his alliance.

The prince replied, "Let this your Indra, the monarch of the spheres, the god of a hundred sacrifices, consent to carry me upon his shoulders, and I will wage battle with your adversaries as your ally." The gods and Indra readily answered, "So be it"; and the latter assuming the shape of a bull, the prince mounted upon his shoulder. Being then filled with delight, and invigorated by the power of the eternal ruler of all movable and immovable things, he destroyed in the battle that ensued all the enemies of the gods; and because he annihilated the demon host whilst seated upon the shoulder (or the hump, Kakud) of the bull, he thence obtained the appellation Kakutstha (seated on the hump). — *VP*.

Kalā (Kala) : In the *Viṣṇu Purāṇa* the moon's surface is said to be divided into sixteen *kalā*s or phases; the moon is also apportioned as a receptable of nectar, into fifteen *kalā*s or digits, corresponding to the fifteen lunations on the fourteen of which during the wane, the gods drink the *amṛta*, and in the fifteenth of which the *pitṛ*s, exhaust the remaining portion. Professor Wilson remarks on the indistinctness of this account, but states that none

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of the other Purāṇas make it any clearer. Colonel Warren explains *kāla*, in one of its acceptations, 'the phases of the moon, of which the Hindus count sixteen.'

Kalā (Kala) : A gradation or manifestation of the *mūla prakṛti*; the principal *kalā*s are Svāhā, Svadhā, Dakṣiṇā, Svasti, Puṣṭi, Tuṣṭi, and others, most of which are allegorical personifications, as Dhṛti, fortitude, Pratiṣṭhā, fame, and Adharma, wickedness, the bride of Mṛtyu, or death. Aditi the mother of the gods, and Diti, the mother of the demons, are also *kalā*s of *prakṛti*. The list includes all the secondary goddesses. — WILSON's *Works*, Vol. I, p. 246.

Kāla (Kala) : Time. A form of Viṣṇu. "The deity as Time is without beginning and his end is not known: and from him the revolutions of creation, continuance, and dissolution, unintermittingly succeed; for when, in the latter season, the equilibrium of the qualities (*pradhāna*) exists, and spirit (*pumān*) is detached from matter, then the form of Viṣṇu, which is Time, abides." — *VP*, p. 12.

"This being the case it is asked what shoud sustain matter and spirit whilst separate, or renew their combination so as to renovate creation? It is answered, Time, which is when everything else is not; and which, at the end of a certain interval, unites Matter, *pradhāna*, and *puruṣa*, and produces creation. Conceptions of this kind are evidently comprised in the Orphic triad, or the ancient notion of the cooperation of three such principles in creation, as Phanes or Eros, which is the Hindu spirit or *puruṣa*; Chaos, matter or *pradhāna*; and Chronos, or *kāla*, Time." (PROFESSOR WILSON). Kāla is also a name of Yama, the Hindu Pluto. "In two remarkable hymns in the *Ṛgveda* we find an altogether new doctrine; *kāla* or Time is there described as the source and ruler of all things." — *OST*, Vol. V, p. 407.

Kāla (Kala) : Thirty *kāṣṭā*s make one *kāla*; fifteen twinklings of the eye make a *kāṣṭā*. *Kāla* or Time, is thus computed:

15 *nimiṣa*s	=	1 *kāṣṭā*
30 *kāṣṭā*s	=	1 *kāla*
30 *kāla*s	=	1 *kṣaṇa*
12 *kṣaṇa*s	=	1 *muhūrtta*
30 *muhūrtta*s	=	1 day and night.

Kāla (Kala) : The name of one of the eleven Rudras according to the *Bhāgavata*; the son of Vasu Dhruva was named Kāla. One of the daughters of Dakṣa, who was married to Kaśyapa was named Kāla.

Kalajośakas (Kalajoshakas) : One of the aboriginal races mentioned in the Purāṇas.

Kālakā (Kalaka) : One of the daughters of Dakṣa who was married to Kaśyapa.

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Kālakās, Kalakañjas, Kālakeyas (Kalakas, Kalakanjas, Kalakeyas): The names applied to a class of *dānava*s who were powerful, ferocious, and cruel.

Kalāṁśa (Kalansa) : A sub-division of the more important *kalā*s, or manifestations of *prakṛti*; the *kalāṁśa*s are all womankind, who are distinguished as good, middling, or bad, according as they derive their being from the parts of their great original in which the *sattva*, *rajas*, and *tamas guṇa*, or property of goodness, passion and vice predominate.

Kalanara (Kalanara) : A prince, the son of Sabhānara, one of the descendants of Aṇu.

Kālanemi (Kala-nemi) : The uncle of Rāvaṇa; the latter promised him half his kingdom if he would kill Hanumān. Kālanemi consequently assumed the form of a devotee and created a magic hermitage on the mountain Gandhamādana. When Hanumān reached the mountain and perceived Kālanemi seated like a devotee upon a deer skin, with various rosaries round his neck, and apparently absorbed in meditation, he supposed he saw a devout sage worshipping the *liṅga*. Presently Kālanemi beheld Hanumān, and welcomed him as his guest; but Hanumān refused food and drink, and would only bathe in the pond which was near. When he dipped his foot in the water it was seized by a crocodile, which however he soon killed; upon this a beautiful *apsarā* arose from the dead body, and told Hanumān how she had offended the sage Dakṣa, and had been cursed to become a crocodile until she should be delivered by Hanumān. She then thanked him for her deliverance and bade him beware of Kālanemi. Meantime Kālanemi being assured of the death of Hanumān, was pending over the division of the *rāj* of Laṅkā, when Hanumān suddenly appeared before him and said "O you false hermit I know who you are"; and seizing him by the feet whirled him round and suddenly let him loose; he flew through the air to Laṅkā to the utter surprise of Rāvaṇa and his councillors. "Kālanemi", says Mr. Wheeler, "is a Hindu Alnaschar. He counts upon the pleasure he shall enjoy when taking half the *rāj* without considering that Hanumān may be still alive. To this day when a Hindu thinks of future profit without being sure that he will get it, he is often compared with Kālanemi."

Kalañjara (Kalanjara) : A fabulous mountain, is placed in the Purāṇas to the north of Meru.

Kalapa (Kalapa) : The name of the fabulous village in which Maru, a descendant of Kuśa, has lived for a long period, through the power of devotion, that in a future age he may be the restorer of the kṣatriya race in the solar dynasty. — *VP.*

Kālasūtra (Kalasutra) : One of the *naraka*s, or hells, enumerated in the *Viṣṇu Purāṇa*, and described as one of the awful provinces in the kingdom of Yama, terrible with instruments of torture.

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Kalavas (Kalavas) : One of the aboriginal races mentioned in the Purāṇas.

Kālayavana (Kalayavana) : The son of Gārgya, as black as a bee, and hence called Kālayavana. He was king of the Yavanas, and having assembled a large army of *mlecchas* and barbarians, advanced impatiently against Mathurā and the Yādavas. Through the intervention of Kṛṣṇa Kālayavana was led to enter the cavern in which Mucukunda was sleeping, and was there destroyed. Professor Wilson thinks the story may have originated in some knowledge of the power and position of the Greek Bactrian princes, or their Scythian successors, mixed up with allusions to the first Mahommedan aggressions.

Kalayavi (Kalayavi) : A disciple of Baśkali and teacher of the *Ṛgveda*.

Kali (Kali) : A male personification of the *kali* age, or the fourth and last age through which the world is now passing. He wished to obtain Damayanti in marriage, and when he found that she had chosen Nala, he was greatly enraged and determined to be revenged. One evening when Nala failed in some ceremonial observance Kali seized the opportunity and straightaway entered into him and possessed his inmost soul. Nala had a brother named Puṣkara, and Kali said to Puṣkara, go you and play at dice with Nala, and I will make you the winner of his *rāj*. Puṣkara challenged Nala to a game at dice, and they sat down to play in the presence of Damayanti. They played for gold and jewels and raiment, for chariots and horses, but Nala was worsted at every throw, for *dvāpara* embodied the dice, and Kali had mastered him body and soul. Then the faithful friends of Nala prayed him to throw no longer, but he was maddened with the love of play, and shut his ears to all they said. He staked his *rāj*, and the vestments which he wore, and he lost all to Puṣkara. Then followed his exile. See NALA. Kali after this induced Nala to desert Damayantī in the jungle, and this completed his revenge.

Kālī (Kali) : The Moloch of Indian Mythology. A form of Pārvatī, called Kālī, or Mahākālī, the consort of Śiva, in his destroying character Time. As such, she is painted of a black or dark blue complexion. In Calcutta, her images are usually seen of the last-mentioned colour. In plates, she is shown as trampling (as the personification of Eternity) on the body of Śiva (Time). In one hand she holds the exterminating sword, in another a human head; a third points downward, indicating, according to some, the destruction which surrounds her, and the other is raised upwards, in allusion to the figure of regeneration of nature by a new creation. Mr. Ward, however, is of an opinion, which he has expressed respecting others of the deities, but which appears to be much at variance with the character of Kālī, who is here annihilating Time itself, viz., that of the two last mentioned hands, one is bestowing a blessing, the other forbidding fear. Whatever her gestures may import, the image of this goddess is truly horrid, as are the devotional rites performed in honour of her. Her wild dishevelled hair reaching to her feet,

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her necklace of human heads, the wildness of her countenance, the tongue protruded from her distorted mouth, her cincture of blood-stained hands, and her position on the body of Śiva, altogether convey in blended colours so powerful a personification of that dark character she is intended to portray, that whatever we may think of their tastes, we cannot deny to the Hindus our full credit for the possession of most extraordinary and fertile powers of imagination. A model of this goddess has the body of a dark blue, the insides of the hands are red, as is also the circlet of hands round the waist. The heads which form the necklace have a ghastly appearance. Her tongue is protruded from her mouth, the sides of which are marked with blood. Her head-dress and other ornaments are splendidly adorned with gems of various kinds. The body of Śiva is white. Kālī is also called the goddess of cemeteries, under which form she is described dancing with the infant Śiva in her arms, surrounded by ghosts and goblins (likewise dancing) in a cemetery amongst the dead. A paragraph appeared sometime ago in a Calcutta paper, which stated, that her images, under this form, were now worshipped by the Hindus as a propitiation against the destructive ravages of the cholera. To this ferocious goddess sanguinary sacrifices are made. The *Kālikā Purāṇa* which details, in due order and with much precision, the different descriptions of animals that are to be sacrificed, and the length of time by which this insatiate lady will be gratified and kept in good humour by each, ordains that one man (or a lion) will please her for a thousand years, but that by the immolation of *three* men she will graciously condescend to be pleased one hundred thousand years. The sacrificer must repeat the name Kālī and pay her the compliment of saying "Hraṅg, hrīṅg, Kālī, Kālī ! O horrid-toothed goddess ! eat, cut, destroy all the malignant, cut with this axe; bind, bind, seize, seize, drink blood, spring, secure, secure, salutaion to Kālī!" Immense sums of money are annually spent in the worship of this terrific deity. There is a celebrated temple dedicated to her at Kālīghāṭ in the vicinity of Calcutta, or the city of Kālī, and impure sacrifices are offered to it; and on the occasion of the festivals of Kālī, her temples are literally swimming with blood. An adequate delineation of the scene, and of the horribly disgusting appearance of the executioners and other attendants of the place is scarcely possible. — COLEMAN, *Myth, Hind,* p. 94.

Kālidāsa (Kalidasa) : The greatest dramatist, and one of the most celebrated poets of India. He is known to the literary public of Europe especially through his drama *Śākuntalam* which, first introduced to the notice of the Western world by Sir William Jones (1789,) created so great a sensation throughout Europe, that the early success obtained by Sanskrit studies in England and Germany may be considered due to this master-piece of Sanskrit literature. Another drama of the same poet, and next in renown to *Śākuntalam*, is the *Vikramorvasīyam,* or the Hero and Nymph. Besides these works, Hindu tradition ascribes to his authorship a third drama and

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several poems, which no European critic will believe could ever have sprung from a mind like that of Kālidāsa. Professor Lassen, in the *Indische Alterthumskunde*, passes the following judgement on this poet: 'Kālidāsa may be considered as the brightest star in the firmament of Hindu artificial poetry. He deserves this praise on account of the mastery with which he wields the language, and on account of the consummate tact with which he imparts to it a more simple or more artificial form, according to the requirements of the subject treated by him, without falling into the artificial diction of later poets, or over-stepping the limits of good taste; on account of the variety of his creations, his ingenious conceptions, and his happy choice of subjects; and not less on account of the complete manner in which he attains his poetical ends, the beauty of his narrative, the delicacy of his sentiment, and the fertility of his imagination.' But although we are enabled by his works to appreciate the merits of this poet, we know little of his personal history. That he lived at Ujjayinī or Oujein, and that he was 'one of the nine gems of the court of Vikramāditya', is all that is related in regard to him. But as there have been several Vikramādityas at Ujjayini, his date is as uncertain as that of any personage of the ancient history of India. Dr. Bhāo Dājī, in a learned and ingenious essay 'On the Sanskrit Poet, Kālidāsa' (*Journal of the Bombay Branch of the Royal As. Soc.*, October 1860), has endeavoured to identify Vikramāditya, the contemporary of Kālidāsa, with Harṣa Vikramāditya, and the great poet would, therefore, have lived in the middle of the sixth century of the Christian era. — GOLDSTÜCKER.

Kālikā (Kalika) : One of the daughters of Vaiśvānara, the wife of Kaśyapa and mother of the ferocious and cruel *dānava*s.

Kālikā Purāṇa (Kalika Purana) : This work contains about nine thousand stanzas in ninety-eight chapters, and is the only work of the series dedicated to recommend the worship of the bride of Śiva, in one or other of her manifold forms as Girijā, Devī, Bhadrakālī, Kālī, Mahāmāyā. It belongs therefore to the Śākta modification of Hindu belief, or the worship of the female powers of the deities. The influence of this worship shows itself in the very first pages of the work, which ralate the incestuous passion of Brahmā for his daughter Sandhyā, in a strain that has nothing analogous to it in the *Vāyu*, *Liṅga*, or *Śiva Purāṇa*s.

The marriage of Śiva and Pārvatī is a subject early described, with the sacrifice of Dakṣa, and death of Satī; and this work is authority for Śiva's carrying the dead body about the world, and the origin of the Pīṭhasthānas, or places where the different members of it were scattered, and where *liṅga*s were consequently erected. A legend follows of the births of Bhairava and Vetāla, whose devotion to different forms of Devī furnishes occasion to describe in great detail the rites and formulae of which her worship consists, including the chapters on sanguinary sacrifices, translated in the *Asiatic Researches*. — WILSON

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Kālikāmukha (Kalikamukha) : A distinguished *rākṣasa* chief, the son of Sumāli and Ketumatī; he was the uncle of the great giant Rāvaṇa, and took part in the mythical battles with the gods.

Kālinda (Kalinda) : The father of Kālindī, the goddess of the Jumnā.

Kālindas (Kalindas) : One of the tribes of Kṣatriyas who from seeing no brāhmaṇas became outcastes. — *OST*, Vol. I, p. 482.

Kālindī (Kalindi) : 1. One of the wives of Kṛṣṇa, the daughter of the Sun, whom Kṛṣṇa met on one of his visits to Indraprastha, and who claimed him as the reward of her penance; 2. The goddess of the Jumnā; 3. One of the widows of king Asit, and mother of Sagara:

There came the other widowed queen
With lotus eyes and beauteous mien
Longing a noble son to bear,
And wooed the saint with earnest prayer.
When thus Kālindī fairest dame,
With reverent supplication came,
To her the holy sage replied:
'Born with the poison from thy side,
O happy queen shall spring ere long
An infant fortunate and strong
Then weep no more and check thy sighs
Sweet lady of the lotus eyes.'

— GRIFFITHS' *Rāmāyaṇa*

4. The daughter of the king of the *asuras*, who after her father's death offered her kingdom and herself, twin wives, to Mātaṅga (q.v.) who readily assented, married the damsel, and became king of *pātāla*.

Kaliṅga (Kalinga) : One of the five sons of Bali. Kaliṅga is the name of the sea coast west of the mouths of the Ganges, with the upper part of the Coromandel Coast. The inhabitants are called Kaliṅgas.

Kaliṅga (Kalinga) : Is usually described, says Wilson, as extending from Orissa to Draviḍa, or below Madras, the coast of the Southern Sircars. It appears, however, to be the Delta of the Ganges. It is familiar to the natives of the Eastern Archipelago by the name of Kling, and was known to the ancients as the Regio Calingarum. "Under the name of Kaliṅga it appears in the list of countries so frequently reproduced in Sanskrit writings, and generally in one stereotyped order, coming immediately after Lower Bengal, as if adjoining it, in the same way as the Lower Provinces of Bengal are invariably placed after the northern ones. It formed one of the five outlying kingdoms of ancient India,* with its capital situated about half-way down the coast, and still surviving in the present city of Kaliṅgapaṭanam."

* Aṅga, Baṅga, Kaliṅga, Sumha, and Puṇḍra.

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Kālīya (Kaliya) : A serpent king, into whose lake Kṛṣṇa when a boy once leaped, and was severely bitten; Kṛṣṇa was then exhorted to put forth his celestial vigour, and soon bruised the head of the venomous and powerful snake. Kālīya then prayed for mercy saying, behold I am now without strength, without poison, deprived of both by thee, 'Spare my life'. The snake king was then liberated and sent into the sea.

Kaliyal (Kaliyal) : The beautiful daughter of the peasant Ladurlad whose violation was attempted by Arvalan, the son of Rājā Kehama. Arvalan was slain in consequence by Ladurlad, upon whom was afterwards pronounced the doom which gives the title to Southey's poem. Kaliyal afterwards joined her father, and often soothed him under the withering effects of Kehama's curse, and Ladurlad is often able to extricate his daughter from great dangers of fire and flood.

Kaliyuga (Kali Yuga) : The last age. It consists of 1,200 years of the gods, a year of men being a day of the gods; these divine years may, therefore, be converted into years of mortals by multiplying them by 360, which makes the duration of the *kaliyuga* 432,000 years. The date of its commencement is fixed in the thirteenth or fourteenth century BC, when Viṣṇu returned to heaven after his incarnation as Kṛṣṇa. During this age all things will decline, and the deterioration of mankind will be general. The Vedas will be disregarded. The minds of men will be wholly occupied in acquiring wealth; and wealth will be spent solely on selfish gratifications. Women will follow their inclinations and be fond of pleasure. Men of all degrees will consider themselves equal to brāhmaṇas. Cows will be held in esteem only as they supply milk. These are a few of the evils, selected from the long catalogue of them contained in the *Viṣṇu Purāṇa* which are to prevail in the *kali* age. A few redeeming properties of the age are, however, mentioned. The efficacy of devotion to Viṣṇu is more strikingly manifested. The least moral merit obtains in this age, the greatest reward; and is by all classes most easily displayed. The *kali yuga* is to be followed by the *kṛta yuga*.

Kalki (Kalki) : An *avatāra* of Viṣṇu to be born near the close of the *kali* age, when all whose minds are devoted to iniquity shall be destroyed, and righteousness be established on earth; and the minds of those who live at the end of the *kali* age shall be awakened and be as pellucid as crystal.

Kalmāṣapāda (Kalmashapada) : A prince, called also Saudāsa. Kalmāṣapāda, whilst hunting, encountered Śaktri, the son of Vasiṣṭha, in the woods; and on his refusing to make way, struck the sage with his whip. Śaktri cursed the king to become a cannibal; and Viśvāmitra, who had a quarrel with Vasiṣṭha, seized the opportunity to direct a *rākṣasa* to take possession of the king, that he might become the instrument of destroying the family of the rival saint. Whilst thus influenced, Mitrasaha, a brāhmaṇa applied to Kalmāṣapāda for food, and the king commanded his cook to dress human flesh, and give it to the brāhmaṇa, who, knowing what it was,

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repeated the curse of Śaktri, that the king should become a cannibal; which taking effect with double force, Kalmāṣapāda began to eat men. One of his first victims was Śaktri, whom he slew and ate; and then killed and devoured, under the secret impulse of Viśvāmitra's demon, all the other sons of Vasiṣṭha. Vasiṣṭha, however, liberated him from the *rākṣasa* who possessed him, and restored him to his natural character. — *VP.* For a somewhat different version of the legends, see *OST*, Vol. I, p. 414.

Kalpa (Kalpa) : A period of time: a great mundane age; a day of Brahmā. The most simple calculation of a *kalpa* is its being 1,000 great ages or ages of the gods. Thus 4,320,000 years or a divine age, multiplied by 1,000 is equal to 4,320,000,000 years, or a day or night of Brāhmā.

One year of mortals is equal to one day of the gods. 12,000 divine years are equal to a period of our *yuga*s which is thus made up, viz.:

Kṛta yuga, with its mornings and evenings,			4,800 divine years.
Tretā yuga,	"	"	3,600 "
Dvāpara yuga,	"	"	2,400 "
Kali yuga	"	"	1,200 "
		making	12,000 divine years.

As a day of gods is = to one year of mortals, the 12,000 divine years must be mutiplied by 360, the assumed number of days in a year, to give the number of the years of mortals in this great period of four *yuga*s, thus: 12,000 divine years × 360 = 4,320,000 years of mortals. 1,000 of these periods of 12,000 divine, or 4,320,000 human years — i.e., 4,320,000,000 human years, are = 1 day of Brahmā, and his night is of the same duration. Within that period of a day of Brahmā, 14 *manus* reign, and a *manvantara*, or period of Manu, is consequently = the 14th part of a day of Brahmā. In the present *kalpa* (= a day of Brahmā) six *manus*, of whom Svayambhuva was the first, have already passed away, the present Manu being Vaivasvata. In each *manvantara* seven *ṛṣis*, certain deities, an Indra, a Manu, and the kings, his sons, are created and perish. A thousand of the systems of four *yuga*s, as has been before explained, occur coincidently with these 14 *manvantara*s; and consequently about 71 systems of 4 *yuga*s elapse during each *manvantara*, and measure the lives of the Manu and the deities of the period. At the close of this day of Brahmā a collapse of the universe takes place, which lasts through a night of Brahmā, equal in duration to his day, during which period the three worlds are converted into one great ocean, when the lotus born god, expanded by his deglutition of the universe, and contemplated by the *yogī*s and gods in *Janaloka*, sleeps on the serpent Śeṣa. At the end of that night he awakes and creates anew. — WILSON.

Kalpa (Kalpa) : The name of a son of Dhruva; also an *aṅga* of the Vedas, containing the Ritual: the ceremonials of the *Atharvaveda* are called the five *kalpa*s.

Kalpa-sūtras (Kalpa-sutras): Aphorisms, regarding the performance of

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sacrifices enjoined by the Vedas; written by human authors, and therefore not considered as Śruti or revelation, are yet regarded as of very high authority.

Kāmadeva (Kama-deva) : The Hindu Cupid or Eros, or god of Love, considered to be one of the most pleasing creations of Hindu fiction, is the son of Viṣṇu or Kṛṣṇa by Lakṣmī, who is then called Māyā or Rukmiṇi. According to another account he was first produced in the heart of Brahmā, and coming out in the form of a beautiful female, was looked upon by Brahmā with amorous emotions. He is usually represented as a handsome youth, sometimes conversing with his mother and consort in the midst of his gardens and temples; sometimes riding by moonlight on a parrot or lory, and attended by nymphs, one of whom bears his banner, which consists of a fish on red ground. Endeavouring to influence Śiva with a passion of love for his wife Pārvatī, he discharged an arrow at him; but Śiva, enraged at the attempt reduced him to ashes, or as some say to a mere mental essence, by a beam of fire darted from his central eye. Afterwards the relenting god declared that he should be born again in the form of Pradyumna, son of Kṛṣṇa by Māyā or Rukmiṇī. The bow of Kāmadeva is made of flowers, with a string formed of bees, and his five arrows are each tipped with the blossom of a flower, which is devoted to and supposed to preside over a sense. He is lord of the *apsarāsa*s. Many names are applied to Kāmadeva. He is called the god of desire; the mind agitator; the maddener; the inflamer; the destroyer of devotional tranquillity.

It is well-known that Greek mythology connected Eros, the god of love, with the creation of the universe, somewhat in the same way as Kāma is associated with it in the *Ṛgveda*, X.129. (See Eros in Dr. Smith's dictionary.) In another hymn of the *Atharvaveda*, Kāma, like the Eros of the Greeks and Cupid of the Latins, is described as the god of sexual love. "May Kāma, having well-directed the arrow which is winged with pain, barbed with longing, and has desire for its shaft, pierce thee in the heart." &c. — *OST*, Vol. V, p. 407.

Kāmadhenu (Kamadhenu) : The sacred cow of the *muni* Jamadagni, which was stolen by Rājā Kārttavīrya, and afterwards recovered by the *muni*'s son Paraśurāma, who slew the robber king.

Kāmagamas (Kamagamas) : A class of deities of the eleventh *manvantara*.

Kāmākhyā, Kāmākṣī (Kamakhya, Kamaksi) : The name of a form of Durgā in the north-east of Bengal. There are some celebrated temples in Assam dedicated to the goddess under this form.

Kamalāsana (Kamalasana) : A name of Brahmā, as the soul of the universe, contained in the Egg of the world.

Kāmarūpa (Kamarupa) : The name given to the eastern part of Bhāratavarṣa. Also the name of a place of pilgrimage in Assam, where the

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temples referred to in the preceding article are built.

Kambala (Kambala) : One of the many-headed serpent kings, of the progeny of Kadru.

Kambalavarhiṣ (Kamblavarhis) : One of the four sons of Andhaka.

Kāmbojas (Kambojas) : A north-western tribe famous for their horses, of which they appear to have possessed a remarkably fine breed. They were conquered by Sagara, who would have destroyed them utterly, but at the request of Vasiṣṭha contented himself with imposing on all the vanquished tribes peculiar distinguishing marks, such as shaving their heads, letting their beards grow, &c.

Kāmeri (Kameri) : The Indian cuckoo, or bird of Kāma, whose emblems are peculiarly appropriate, being a bow and arrow composed of roses and jasmine, and other flowers in which no thorns ever lurk. Colonel Tod says "the Kāmeri poured forth its monotonous but pleasing notes, from an umbrageous peepul, amidst the stillness of a lovely scene, where the last tints of sunset illuminated the dark hues of the surrounding woods."

Kāmpilya (Kampilya) : One of the five sons of Haryaśva. Their father said these my five (*pañca*) sons are able (*alam*) to protect the countries; hence they were called the Pāñcālas. Pāncāla was at first the country north and west of Delhi, between the foot of the Himālaya and the Cambal. It was afterwards divided into northern and southern Pāñcāla separated by the Ganges. Kāmpilya was the name also given to part of the country, and was called Kāmpil by the early Mahommedan invaders. Kāmpilya was the city of Rājā Drupada.

Kaṁsa (Kansa) : Rājā of Mathurā; he deposed his father Ugrasena; and threatened to slay his cousin Devakī on her wedding day. Vasudeva engaged to deliver up her children to him. He was warned before the birth of Kṛṣṇa, that the latter would take away his life. He accordingly attempted to destroy Kṛṣṇa as soon as he was born; failing in this he ordered that all the worshippers of Viṣṇu, young and old, should be slain; and he commanded his warriors to make search for all young children throughout that country, and to slay every male child. He afterwards employed demons to find and kill Kṛṣṇa, and sent Akrūra to bring him to Mathurā. Public games were celebrated with great splendour; there was a severe contest in which Kṛṣṇa slew the powerful demon Cāṇūra, and afterwards killed king Kaṁsa himself.

Kaṁsā, Kaṁsāvatī, Kaṅkī (Kansa, Kansavati, Kanki) : Daughters of Ugrasena.

Kāmya (Kamya) : Daughter of Kardanea who was married to Priyavrata.

Kāmyaka (Kamyaka) : An extensive forest on the banks of Sarasvatī, to which the Pāṇḍavas retired, on the occasions of their second exile.

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Kanakas (Kanakas) : Inhabitants of Mūṣika, or the country of thieves, a name applied to the pirate coast of Koṅkaṇ. Professor Wilson thinks it may also designate Mālābār where polyandry then as now prevailed.

Kanakhala (Kanakhala) : The name of the village according to the *Liṅga Purāṇa*, where the great sacrifice of Dakṣa took place. Gaṅgādvāra, the place where the Ganges descends to the plains, — or Haridvār, as it is more usually termed, is commonly specified as the scene of action. [From the Appendix →] A place of pilgrimage celebrated in Hindu fiction; it is near Gaṅgādvāra, the modern Haridvār. [From the Supplement →] The name is still retained, as appears from the testimony of an impartial witness, Lieutenant Webb, in his survey of the source of the Ganges; a survey which has essentially improved the geography of those regions — "The party arrived at Haridvāra, and encamped at the village of Kanakhala, on the west bank of the Ganges, at the distance of about two miles from the fair." — *As. Res.*, XI, 449. The Ganges does not now descend at Kankhala; and it is a question for geologists to solve, whether the Ganges has, in the course of nineteen centuries, so corroded the skirts of the mountain, as to have thrown back the gorge through which she passes, a distance of two miles." —Wilson, IV, 359.

Kanauj (Kanouj) : A city on the banks of the river Sone. The *Rāmāyaṇa* contains an extraordinary legend of its foundation. The Rājā Kuśanābha had a hundred beautiful daughters to whom Vāyu the god of wind made some amorous proposals which they rejected, declaring that they would only accept such husband as their father might give them. Vāyu then rendered them hunch-backed. Subsequently they were all married to a young Rājā, Brahmadatta, who cured them by a touch, and the city in which they dwelt was henceforth called Kānyakubja, the hunch-backed, and still goes by the name of Kanauj. See Ghṛtācī, Kuśanābha.

Kañcana (Kanchana) : The son of Bhīma, a descendant of Pururavas.

Kandarpa (Kandarpa) : A name of Kāma the Indian Cupid. [From the Supplement →] A name of Kāmadeva, the Hindu Cupid, or god of love.

Kandu (Kandu) : An eminent sage, who practised pious austerities on the lovely borders of the Gomatī river. Indra sent the nymph Pramlocā to disturb his penance, and the sweet-smiling damsel diverted the sage from his devotions. They lived together in the valley of Mandāra for a hundred and fifty years, wholly given up to enjoyment. Then the nymph requested permission to return to heaven; but the sage still fondly attached to her, prevailed upon her to remain for sometime longer; and the graceful damsel continued to reside for another hundred years and delight the great sage by her fascinations. Then she again wished to return to the abodes of the gods, and again the *muni* desired her to remain. Similar scenes occurred several times.

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"On one occasion the sage was going forth from their cottage in a great hurry. The nymph asked him where he was going. 'The day', he replied, 'is drawing fast to a close: I must perform the *sandhyā*-worship, or a duty will be neglected.' The nymph smiled mirthfully as she rejoined, 'Why do you talk, grave sir, of this day drawing to a close: your day is a day of many years, a day that must be a marvel to all: explain what this means.' The *muni* said, 'Fair damsel, you came to the riverside at dawn; I beheld you then, and you then entered my hermitage. It is now the revolution of evening, and the day is gone. What is the meaning of this laughter? Tell me the truth.' Pramlocā answered, 'you say rightly,' venerable brāhmaṇa, 'that I came hither at morning dawn, but several hundred years have passed since the time of my arrival. This is the truth.' The *muni*, on hearing this, was seized with astonishment, and asked her how long he had enjoyed her society; to which the nymph replied, that they had lived together nine hundred and seven years, six months, and three days. The *muni* asked her if she spoke the truth, or if she was in jest; for it appeared to him that they had spent but one day together: to which Pramlocā replied, that she should not dare at any time to tell him who lived in the path of piety an untruth, but particularly when she had been enjoyed by him to inform him what had passed.

When the *muni*, princes, had heared these words, and knew that it was the truth, he began to reproach himself bitterly, exclaiming, 'Fie, fie upon me; my penance has been interrupted; the treasure of the learned and the pious has been stolen from me; my judgement has been blinded: this woman has been created by someone to beguile me: Brahmā is beyond the reach of those agitated by the waves of infirmity. I had subdued my passions, and was about to attain divine knowledge. This was foreseen by him by whom this girl has been sent hither. Fie on the passion that has obstructed my devotions. All the austerities that would have led to acquisition of the wisdom of the Vedas have been rendered of no avail by passion that is the road to hell.' The pious sage, having thus reviled himself, turned to the nymph, who was sitting nigh, and said to her, 'Go, deceitful girl, whither thou wilt: thou hast performed the office assigned thee by the monarch of the gods, of disturbing my penance by thy fascinations. I will not reduce thee to ashes by the fire of my wrath. Seven paces together is sufficient for the friendship of the virtuous, but thou and I have dwelt together. And in truth what fault hast thou committed? Why should I be the wrath with thee? The sin is wholly mine, in that I could not subdue my passions: yet fie upon thee, who, to gain favour with Indra, hast disturbed my devotions; vile bundle of delusion.'

Thus spoken to by the *muni*, Pramlocā stood trembling, whilst big drops of perspiration started from every pore; till he angrily cried to her, 'Depart, begone.' She then, reproached by him, went forth from his dwelling, and passing through the air, wiped the perspiration from her person with the leaves of the trees. The nymph went from tree to tree, and as with the dusky

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shoots that crowned their summits she dried her limbs, which were covered with moisture, the child she has conceived by the *ṛṣi* came forth from the pores of her skin in drops of perspiration. The trees received the living dews, and the winds collected them into one mass. "This," said Soma, "I matured by my rays, and gradually it increased in size, till the exhalation that had rested on the tree tops became the lovely girl named Māriṣā." — *VP.*

Kaniṣṭhas (Kanishtas) : A class of deities of the fourteenth *manvantara.*

Kañjar (Kanjar) : The *kañjar* and *nat* tribes are supposed to be the same as the Gipsy tribes of Spain, England, and other parts of Europe. The *kañjar*s make ropes, matting, and *kaskas* tatties. They also twist cotton and hemp into threads, and manufacture large brushes for the cleaning of cotton yarn.

Kaṅka (Kanka) : One of the sons of Ugrasena.

Kāntā or **Śāntā** (Kanta or Santa) : The lovely daughters of king Lomapāda, who became the wife of Ṛṣyaśṛṅga, (q.v.).

Kaṇva (Kanwa) : **1.** A teacher of the white *Yajuṣ*, and founder of several schools for the purpose; **2.** The name of a son of Apratiratha from whom the Kaṇvāyana brāhmaṇas descended; **3.** A son of Ajamīḍha, a descendant of Hastin.

Kanyakaguṇas (Kanyakagunas) : A race of Aborigines.

Kānyakubja (Kanyakubja) : The city of the Bent Virgins, the modern Kanauj.

Kapāli, Kaparddī (Kapali, Kaparddi) : Two of the eleven Rudras according to the *Viṣṇu Purāṇa.*

Kāpālika (Kapalika) : The following description of the Kāpālika is from the *Śaṅkara Vijaya* of Ānandagiri:

"His body is smeared with ashes from a funeral pile, around his neck hangs a string of human skulls, his forehead is streaked with a black line, his hair is wove into the matted braid, his loins are clothed with a tiger's skin, a hollow skull is in his left hand (for a cup), and in his right he carried a bell, which he rings incessantly, exclaiming aloud, ho, Śambhu, Bhairava — ho, lord of Kālī."

Kāpardin (Kaparddin) : An epithet applied in the *Ṛgveda* to RUDRA, who is desribed as the father of the winds, and is evidently a form of either Agni or Indra. Kāpardin may intimate his head being surrounded by radiating flame, or the word may be an interpolation. The same epithet Kāpardin is also applied to Pūṣaṇ. It is sometimes translated simply 'braided hair.' —MUIR.

Kapi (Kapi) : A prince, the son of Urukṣaya, who afterwards became a brāhmaṇa. — *VP*, p. 451.

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Kapila (Kapila) : A *ṛṣi*, who destroyed the sons of Sagara. When the latter commenced the performance of the solemn sacrifice of a horse, it was guarded by his own sons; nevertheless someone stole the animal, and carried it off into a chasm in the earth. Sagara commanded his sons to search for the steed. They at last found it freely wandering about in *pātāla*, and at no great distance saw the *ṛṣi* Kapila sitting, absorbed in profound meditation, and illuminating the surrounding space with radiance as bright as the splendour of the autumnal sun, shining in a unclouded sky. Exclaiming "This is the villain who has interrupted our sacrifice and stolen the horses, kill him; kill him;" they ran towards him with uplifted weapons. The *muni* slowly raised his eyes and for an instant looked upon them, and they were reduced to ashes by the sacred flame that darted from his person. Kapila was the founder of the Sāṁkya school of philosophy. A work said to be written by him, called the *Sāṁkya-Pravacana*, or Preface to the Sāṁkya Philosophy, is still extant, and was printed at Serampore in 1821. The great reverence in which Kapila was held, may be presumed from the fact that he is sometimes considered as an incarnation of the god Agni; and sometimes of Viṣṇu himself. He seems to belong only to the Purāṇic period. See SĀṀKYA. **2.** A renowned *dānava*. **3.** One of the serpent kings of the progeny of Kadru. **4.** The name of a mountain in the west of Meru. **5.** One of the Purāṇic rivers. **6.** A city mentioned in the Purāṇas.

Kapilāśrama (Kapilasrama) : The name of the hermitage of Kapila, on the shore of the island of Sagara, which is still the scene of an annual pilgrimage.

Kapilāśva (Kapilaswa) : One of the three sons of Kuvalayāśva, who survived the great conflict with the demon Dhunda.

Kapotoroman (Kapotoroman) : The son of Vṛṣṭa, a descendant of Śini.

Karabhañjikas (Karabhanjikas) : An aboriginal mountain tribe of the north.

Karakas, Karatas (Karakas, Karatas) : Aboriginal tribes enumerated in the Purāṇas.

Karāli (Karali) : The terrific one; one of the many names of the consort of *Śiva*. — *OST*, Vol. IV, p. 364.

Karambhi (Karambi) : A prince, the son of Śakuni of the race of Jyāmagha.

Karandhama (Karandhama) : The powerful, wealthy, and valiant son of Khanineṭra; who when besieged by revolted tributaries is said to have created an army by breathing in his hands; hence his name.

Karaṇe (Karane) : An immense horn, quite straight, above five feet long, so heavy that a man can barely raise it at intervals, to bellow forth a thundering blast, when he is forced to drop it again. It is an appanage of some of the principal temples in Mysore, and brought into use to meet

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distinguished visitors.

Karari (Karari) : Is the worshipper of Devī in her terrific forms, the representative of the *aghora ghaṇṭa* and *kāpālika,* who as lately as only seven or eight centuries ago, there is reason to suppose, sacrificed human victims to Kālī, Cāmuṇḍā, and other hideous personifications of the Śakti of Śiva. — WILSON'S *Works,* Vol. I, p. 264.

Kardama (Kardama) : A Prajāpati, who was married to one of the daughters of Dakṣa named Devāhūti. The names given to their daughters show that they are allegorical personifications of intelligences and virtues and religious rites. **2.** A son of Pulaha.

Kariṣakas, Karitis (Karishakas, Karitis) : Aboriginal tribes enumerated in the Purāṇas.

Karkkoṭṭa (Karkkotta) : One of the serpent kings of the progeny of Kadru.

Karkoṭaka (Karkotaka): One of the principal *nāga*s, or semi-divine beings with a human face and the tail of a serpent, inhabiting the regions under the earth. This *Nāga* was rescued by Nala from a flaming bush, and in return for the service Karkoṭaka promised to deliver Nala from the power of Kālī. He accordingly metamorphosed Nala into a dwarfish charioteer, but gave him a magic garment by assuming which he could at any time regain his proper form. Nala, thus transformed to the short-armed Vāhuka entered the service of Ṛtuparṇa king of Ayodhyā.

Karli (Karli) : Is situated about half way between Poona and Bombay, and is celebrated for the numerous inscriptions in its caves in the Pāli language; of a date estimated at 543 BC to AD 176. The religion, or divinities or sages mentioned are Buddhist; the invocation is to the Triad; no doubt meaning Buddha, Dharma, Saṅga. The kings or princes mentioned, Dr. Wilson says, are, Vijara, but Dr. Stevenson, Arodhana, lord of India. Garga, ruler of the Śakas. Of the numerous Buddhist inscriptions in the cave temple at Karli, Drs. Wilson and Stevenson are not quite agreed about the reading. Garga, the 'ruler of the Śakas' (Śākya, Buddha's tribe), is mentioned.

The cave temples, in the southern part of India, are classed by Mr. Fergusson into (*a*) the *vihāra* or monastery caves, which consist of (1) natural caverns or caves slightly improved by art. These are the most ancient, and are found appropriated to religious purposes in Bihar or Cuttack; next (2) a verandah, opening behind into cells for the abode of priests, as in Cuttack and in the oldest *vihāra* at Ajantā; the third (3) has an enlarged hall supported on pillars: the most splendid of these caves are those of Ajantā; though the Dhervarrā at Ellorā is also fine, and there are same good specimens at Salesette and Junir.

(*b*) Buddhist *caitya* caves from the *second* class. These are the temples or churches of the series and one or more of them is attached to every set of caves in western India, though none exist on the eastern side. Unlike the

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vihāras, all these caves have the same plan and arrangement, and the Karli cave is the most perfect in India. All these consist of an external porch or music gallery, an internal gallery over the entrance; a central asile, which may be called a nave, roofed by a plain waggon vault, and a semi-dome terminating the nave, under the centre of which always stands a Dagobā or *caitya*. In the oldest temples, the Dagobā consists of a plain central drum surmounted by a hemispherical dome crowned by a Tree, which supported the umbrella of state, of wood or stone.

These two classes comprehend all the Buddhist caves in India.

The *third* class consists of brāhmaṇical caves, properly so-called. The finest specimens are at Ellorā and Elephanṭā though some good ones exist also on the island of Salsette and at Mahābalipur.

In form, many of them are copies of, and a good deal resemble the Buddhist *vihāra*. But they have not been appropriated from the Buddhists, as the arrangement of the pillars and position of the sanctuary are different.

The *fourth* class consists of rock-cut models of structural Brāhmaṇical temples. To this class belong the far famed Kylas at Ellorā, the Śaivite temple at Doomnar, and the Ruths at Mahābalipur. This last is cut out of isolated blocks of granite, but the rest stand in pits.

The *fifth* or true Jaina caves occur at Khaṇḍagiri in Cuttack and in the southern parts of India, but are few and insignificant. In that in the rock of Gwalior fort, there are cut in the rock a number of rude colossal figures, from 30 to 40 feet high, of one of the *tīrthaṁkara*s, some sitting and some standing.

The Ajantā, are the most complete series of Buddhist caves in India, without any mixture of Brāhmaṇism, and contain types of all the rest; they are in a ravine or small valley in the *ghāṭ* south of the Tāptī. At Baug in a ravine or small valley in the *ghāṭ*, on the north side of the valley of the Tāptī, are three ancient Buddhistical caves.

The Salsette or Kannari caves in the island of Salsette, are also purely Buddhist, but very inferior to the former. The Kannari caves are excavated in a hill situated in the midst of an immense tract of forest country, and Mr. Fergusson supposes their date about the ninth or tenth century of the Christian era.

Dhumnar, about 40 miles south-east from Neemuch but close to Chundwassa, contains Buddhist caves with a Brāhmaṇical rock temple behind.

The Ellorā caves are excavated in a porphyritic green stone or amygdaloid.

The Elephanṭā caves are cut in a harder rock than those of Ellorā.

Those of Dhumnar and Ellorā contain a strong admixture of Brāhmaṇism, and those of Elephanṭā are entirely Brāhmaṇical, though perhaps of the same age as those of Ellorā. — BALFOUR'S *Cyclopaedia*.

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Karma (Karma) : According to the doctrines of Buddhism the power that controls the universe is *karma*, literally Action; consisting of *kuśala* and *akuśala*, or merit and demerit. There is no such monad as an immaterial spirit, but at the death of any being, the aggregate of his merit and demerit is transferred to some other being, which new being is caused by the *karma* of the previous being, and receives from that *karma* all the circumstances of its existence. Thus, if the *karma* be good, the circumstances are favourable, producing happiness, but if it be bad, they are unfavourable, producing misery.

The manner in which being first commenced cannot now be ascertained. The cause of the *continuance* of existence is ignorance, from which merit and demerit are produced, whence comes consciousness, then body and mind, and afterwards the six organs of sense. Again, from the organs of sense comes contact; from contact, desire; from desire, sensation; from sensation, the cleaving to existing objects; from this cleaving, reproduction; and from reproduction, disease, decay, and death. Thus, like the revolutions of a wheel, there is a regular succession of death and birth, the moral cause of which is the cleaving to existing objects, whilst the instrumental cause is *karma*. It is, therefore, the great object of all beings who would be released from sorrows of successive birth to seek the destruction of the moral cause of continued existence, that is to say, the cleaving to existing objects, or evil desire. It is possible to accomplish this destruction, by attending to a prescribed course of discipline, which results in an entrance to one of the four paths, with their fruition, that lead, by different modes, to the attainment of *nirvāṇa*. They in whom evil desire is entirely destroyed are called *arhat*s. The freedom from evil desire ensures the possession of a miraculous energy. At his death the *arhat* invariably attains *nirvāṇa*, or ceases to exist. — SPENCE HARDY.

Karmoṣa (Karmosa) : The eldest son of the Patriarch Pulaka. In the *Bhāgavata* he is designated Karmaśreṣṭha.

Karṇa (Karna) : The son of Pṛthā, or Kuntī, by the Phoebus of Hindu mythology. Pṛthā was the child of a Yādava prince, Śura, who gave her to his childless cousin Kuntībhoja, under whose care she was brought up. One day before her marriage she paid such respect and attention to the great sage Durvāsas, a guest in her father's house, that he gave her a charm and taught her an incantation, by virtue of which she was to have a child by any god she liked to invoke. This power she did not suffer to lie idle, but invoked the sun by whom she had a child, born like Minerva ready equipped for the field; armed with a miraculous cuirass and lance. Pṛthā, afraid of the censure of her relatives, deserted the child, and exposed it in the Jumnā. It was found by Dhṛtarāṣṭra's charioteer Adhiratha and nurtured by his wife Rādhā, whence the child was afterwards called Rādheya, though named by his foster parents Vasuṣeṇa. When he was grown up Indra tricked him out

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of his armour, by appealing to his generosity in the guise of a brāhmaṇa. Indra in return conferred upon him enormous strength and changed his name to Karṇa. — MONIER WILLIAMS, *IEP*, p. 94.

Karṇa, though in reality the half-brother of the five Pāṇḍava princes, was on more friendly terms with their cousins, the Kurus and joined Duryodhana and Śakuni in various schemes for destroying the Pāṇḍus. In the great war he became a general in the Kuru army; for five days he had the command of the whole army; he engaged to slay Arjuna, and when the latter went forth to a final battle against him, the armies stopped fighting and the gods descended from heaven. He was finally slain by Arjuna with a crescent-shaped arrow. His widows, children and dependants were treated with great kindness by Arjuna, and Yudhiṣṭhira. Karṇa's relationship to the Pāṇḍus was not known by Arjuna at that time, and his death was afterwards lamented by all the brothers.

"The birth of Karṇa was secret, and he was reputed to be the son of Nandana the charioteer of Dhṛtarāṣṭra having been found floating in the river Yamunā, although the son of Pṛthā by the Sun; he was born in celestial panoply, and with splendid ear-rings, whence his first appellation was Vasuṣeṇa, or abounding in wealth. Indra disguised as a brāhmaṇa begged of him his divine coat of mail, in order to obtain it for his own son Arjuna, and from that act of cutting it or detaching it from his body, the prince was named Karṇa; he is also entitled Vaikarttana from Vikarttana the sun. Indra in return for the armour presented Karṇa with a javelin freighted with the certain death of one individual whether god, man, or demon. Karṇa launched it at Ghaṭotkaca, the *rākṣasa* son of Bhīma, and it destroyed him, but left its possessor helpless against the charmed weapons, offensive and defensive, of Arjuna, by whose hand Karṇa ultimately fell." — WILSON'S *Works*, Vol. III, p. 333.

Karṇapravaranas (Karnapravarnas): A nickname applied in the Purāṇas to some of the aboriginal tribes, meaning those who wrap themselves up in their ears.

Karnāṭakas (Karnatakas) : The Canarese people; the inhabitants of the centre of the peninsula, the proper Karnāṭaka, or Carnatic.

Kārttavīrya (Karttavirya) : The son of Kṛtavīrya and sovereign of the Kaikaya tribe. He is said to have invaded Laṅkā and taken Rāvaṇa prisoner. The *Viṣṇu Purāṇa* says that propitiating the sage Dattātreya he obtained these boons; a thousand arms; never acting unjustly; subjugation of the world by justice, and protecting it equitably; victory over his enemies; and death by the hands of a person renowned in the three regions of the universe. With these means he ruled over the earth with might and justice; and offered ten thousand sacrifices. At the expiration of his long regin (eighty-five thousand years) he was killed by Paraśurāma, as related under Jamadagni.

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Kārttika (Kartika) : The name of one of the lunar months, corresponding to October.

Kārttikeya (Kartikeya) : The Hindu Mars, or god of war, generated from the vivifying principle of Śiva cast into Agni, or Fire, who unable to retain it, cast it into Gaṅgā, or the Ganges. On the banks of this river was born the beautiful boy who was destined to lead the armies of the gods, and to be the destroyer of Tāraka, and Sūra, a demon who by his austerities, had alarmed both gods and men, and gained the dominion of the universe. When born Kārttikeya was nursed by six nymphs called the Kṛttikās, or Pleiades, who each called him her son, and offering her breast, the child assumed to himself six mouths and received nurture from each. He is considered to be the brother of Gaṇeśa who was the reputed eldest son of Śiva and Pārvatī. He is represented riding on a peacock; sometimes with one face, sometimes with six faces and twelve arms. One account of his birth is as follows: Śiva emitted from his eyes sparks of fire, which being thrown into the lake Saravana, became six infants, who were nursed by the wives of the *ṛsis* who are to be seen in the sky as the Pleiades. When Pārvatī saw the children she was so transported with their beauty, and embraced all of them together so forcibly, that their six bodies became one, while their six heads and twelve arms remained. Kārttikeya is better known in the south of India as Subramaṇya, and Tuesday is the weekly day of his devotees. The *Skanda Purāṇa* gives the fullest account of Subramaṇya, containing his war with Sūra, and relates how he was sent by his father to frustrate the sacrifice of Dakṣa, and, at the instigation of the latter, was delayed in his way by beautiful damsels, who entertained him with song and music. Hence it is the practice still for the dancing girls who serve in the pagoḍās, to be betrothed and married to him, and then not allowed to marry men though they may prostitute themselves.

Karundhaka (Karundhaka) : One of the ten sons of Sūra and brother of Vasudeva in whose family Kṛṣṇa was born.

Karūṣa (Karusha) : One of the sons of the Manu Vaivaswata, from whom descended the celebrated warriors termed Karūṣas, who lived in the Paripātra or Vindhya mountains.

Kāsa (Kasa) : The son of Suhotra of the family of Āyus, and king of Kāśi.

Kāśi, or Vārāṇasī (Kasi or Varanasi) : Benāres, q.v. the sacred city of the Hindus, which they believe to have descended from the gods originally.

Kasīna (Kasina) : An ascetic rite among the Buddhists, by which it is supposed that a miraculous energy may be received. There are ten descriptions of this rite.

1.	Pṛithvī	earth.
2.	Apo	water.
3.	Tejo	fire.

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4.	Vāyu	wind.
5.	Nīla	blue.
6.	Pīta	golden.
7.	Lohita	blood red.
8.	Odata	white.
9.	Alaka	light.
10.	Ākāśa	space.

There are various ceremonies prescribed for the performance of these different kinds of Kasina, and from its practice in any one of its forms, a Buddhist priest expects to derive many advantages. See HARDY's *Manual of Buddhism*.

Kāśīrāja (Kasiraja) : One of the kings of Kāśī — the son of Kāsa, in ally of the Pāṇḍavas.

Kāśīs (Kasis) : The people of the Benāres district, and that opposite.

Kāśmīras (Kasmiras) : The people of Kāśmīr.

Kāṣṭhā (Kashtha) : One of the daughters of Dakṣa and wife of Kaśyapa; she was the mother of beasts with uncloven hoofs.

Kāṣṭhā (Kastha) : Fifteen twinklings of the eye, or *nimiṣas*; five *kṣaṇas*.

Kāsya (Kasya) : A prince, the son of Senajit, one of the descendants of Hastin.

Kaśyapa (Kasyapa) : A sage, the son of Marīci, the son of Brahmā, and one of the Prajāpatis or progenitors of created things. He married thirteen of the daughters of Dakṣa; from whom descended the twelve Ādityas; the nymphs of the lunar constellations; the *daitya*s and *dānava*s; many classes of animals, etc., etc. His share in creation was thus no unimportant one, as he was the father of the gods and demons, man, beasts, and reptiles. Kaśyapa was the father of Vivasvat, and he again of Manu. "Righteous was this wise Manu on whom a race was founded. Hence this family of men became known as the race of Manu. Brāhmaṇas, kṣatriyas, and other men sprang from this Manu." (*OST*, Vol. I, p. 125.) "The *Chāndogya Upaniṣad* agrees with the above passage from the *Mahābhārata*, in recognising Manu as the progenitor of the brāhmaṇas as well as the other castes." (p. 196) "Having assumed the form of a tortoise Prajāpati created offspring. That which he created, he made; hence the word *kūrma*. Kaśyapa means tortoise; hence men say all creatures are descendants of Kaśyapa. This tortoise is the same as Āditya." (Vol. IV, p. 23.)

The *Mahābhārata* states: "From Kaśyapa, who was the son of Marīci, were produced the deities and the *asura*s; and he was the source from which all beings sprang. Aditi had twelve sons, beginning with Śakra. The youngest of them was Viṣṇu, on whom the worlds are supported." "Aṁśa, Bhaga, Mitra, Varuṇa, lord of the waters, Dhātṛ, Aryaman, Jayanta, Bhāskara, Tvaṣṭṛ, Pūṣan, India, and Viṣṇu, who is called the twelfth; these

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are the twelve Ādityas, the sons of Kaśyapa, according to tradition (or the Veda *śruti*)." In another passage Vivasvat and Savitṛ occur instead of Jyanta and Bhāskara; Tvaṣṭṛ is placed the eleventh in order, and it adds, "the twelfth is called Viṣṇu, who though the latest born, surpasses all the Ādityas in his attributes." (Vol. IV, pp. 103, 104.)

In the *Rāmāyaṇa* the following passage occurs; Viśvāmitra speaks: "At this period O Rāma, the divine Kaśyapa, luminous as fire, glowing, as it were, with splendour, attended by the goddess Aditi, having completed an act of austerity which had lasted for a thousand years of the gods, celebrated thus the praises of the boon-bestowing Madhusūdana. 'Through intense austerity I behold thee the Supreme Spirit, whose essence is austerity, who art a congeries of austerity, the impersonation of austerity, whose wealth is austerity. In thy body, lord, I behold this whole universe; thou art unbeginning, and ineffable; to thee I have resorted as my refuge.' Then Hari, gratified, whose taint of sin had been purged away; 'Ask a boon; may good attend thee; thou art regarded by me as deserving a boon.' Hearing these words of his, Kaśyapa, the son of Marīci, replied; ' Sinless lord, become the son of Aditi and myself. Slayer of the *asura*s become the younger brother of Śakra (Indra). Thou oughtest to succour the gods who are oppressed with grief, Viṣṇu, of mighty energy, was accordingly born of Aditi, shaded by an umbrella, in the form of a mendicant, resplendent with a drinking gourd, and a lock of hair on his crown.' (*Ibid.*, p. 116.)

Kaśyapa is supposed by some modern writers to be a personification of the remains of the antediluvian race, who took refuge in the central Asiatic chain, in which traces of his name so plentifully abound, as in the Koh-i-Kas or Causasus, the Kaspian, and Kashmir. It is asserted that the thirteen *gotra*s or families of brāhmaṇas owe their origin to as many divine sages called after their names. Kaśyapa is one of the number. The *Āśvalāyana Sūtra* of the *Ṛgveda* contains the enumeration of the *gotra*s and their subdivisions, but in a very involved and unintelligible style. The popular enumeration of them, however, is now wholly confined to the south of India, where several of the reputed representatives of these tribes yet exist; especially about Gooty and Gondavir. Nandavaram, it is said, was a grant to the thirteen *gotra*s by the sovereign of India, Nanda, in the year of *kali* 980; but if there be any foundation for the grant, it is of much more recent date, Nanda having lived in the fourth century before the Christian era — *Hind., Theatre,* Vol. II, p. 11.

Kaśyata (Kasyata) : A son of Paurṇamāsa, a descendant of one of the daughters of Dakṣa who was married to one of the *ṛṣi*s.

Kāṭhak (Kathak) : The Kāṭhaks are professional musicians. They are to the manner born', and form a distinct tribe and caste. The gift or inspiration of music is hereditary in this tribe; though they are only one of several tribes of Hindus devoted to music, dancing, and singing: their women are not

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usually seen in public, but live in the retirement of the Zenāna. The Kāthaks instruct dancing girls in singing, &c., and receive one-half of the earnings of these women in payment for the instruction they have given. They are frequently hired together, the Kāthaks to play on instruments, the women to dance and sing. — SHERRING.

Kathāsaritasāgara (Kathasaritsagara) : 'The ocean of fabled streams', the largest collection of fables in India, made by Somadeva about the beginning of the twelfth century. He declares that its 24,000 stanzas contain the essence of the *Vṛhat Kathā*, written by one Gunādhya in the *Paiśācī Prakṛt* — the dialect of the goblins, — and that it differs from its original only in the language and by a condensation of the too prolix narrative. Professor Wilson and others doubted this assertion, and were of opinion that Somadeva had collected various works of fiction and digested them into a harmonious whole. But recent researches and discoveries have made the statement of Somadeva that he remodelled a Prakrit original perfectly credible.*

Kāttān (Kattan) : One of the *grāma-devatās*; he was the illegitimate son of a brāhmaṇa's wife; being exposed by his mother he was found and brought up by a pariah. When grown up he obtained reputation as a necromancer. He died by his own hand, and was then defied as having been received into the service of Māriammā, that he might convey to her all suicides. He is an object of dread, and many goats and cocks are sacrificed to him.

Kātyāyana (Katyayana) : A Sanskrit author who lived at the time of and after Pāṇini and published criticisms on the *sūtra* of the great grammarian. Max Müller places him in the second half of the fourth century BC. Kātyāyana is said to have been a boy of great talent and extraordinary powers of memory. He was able to repeat to his mother an entire play after hearing it once at the theatre; and before he was even initiated he was able to repeat the Prātiśākhya which he had heard from *byāli*. He completed and corrected Pāṇini's *Grammar* such as we now possess it. Kātyāyana has been identified with Vararuci (q.v.), the compiler of the doctrines of Śaunaka. — *ASL*. [From the Appendix →] A name of great celebrity in the literary history of India. It belongs in all probability, to several personages renowned for their contributions to the grammatical and ritual literature of the Brāhmaṇical Hindus; but it is met with also amongst the names of the chief disciples of the Buddha, Śākyamuni. The most celebrated personage of this name, however, is Kātyāyana, the critic of the great grammarian Pāṇini; and he is most likely the same with the Kātyāyana who wrote the grammatical treatise called the *Prātiśākhya* of the white *Yajurveda* (q.v.). Professor Goldstücker, in his *Pāṇini*, &c., *his Place in Sanscrit Literature* (London, 1861), has shown that he cannot have been a contemporary of Pāṇini, as was generally assumed; and in a paper recently read by him

* Dr. BUHLER, *Indian Antiquary*, September 1872.

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before the Royal Asiatic Society (February, 1863), he has proved that this Kātyāyana lived at the same time as the great grammarian Patañjali, whose date he had previously fixed between 140 and 120 before the Christian era. See PATAÑJALI. — *Chambers' Encyclopaedia.*

Kaukundakas, Kaukattakas, Kaunkanas (Kaukundakas, Kaukattakas, Kaunkanas) : Aboriginal tribes inhabiting the mountainous districts of the Koṅkaṇ and its neighbourhood.

Kaumāra Creation (Kaumara Creation) : The creation of Rudra or Nīlalohita, a form of Śiva, by Bramhā, and of certain other mind-born sons of Brahmā, termed Sanatkumāra, &c., who declining to create progeny, remained, as the name implies, ever boys, *kumāras*, that is ever pure and innocent; whence their creation is called the Kaumāra. Sanatkumāra and his brethren are described in the *Śaiva Purāṇa* as *yogīs*. The *Liṅga Purāṇa* has "Being ever as he was born he is called a youth; and hence his name is well-known as Sanatkumāra."

Kaumārabhṛtya (Kaumarabhritya) : One of the eight branches of medical science embracing midwifery and the management of children. — *Viṣṇu Purāṇa*, p. 407.

Kaumārī (Kaumari) : One of the eight hideous goddesses termed Śaktis, who attend upon Śiva when he assumes his terrific and destructive form of Bhairava.

Kauravas (Kauravas) : The sons of the Mahārāja Dhṛtarāṣṭra and his wife Gāndhārī. At an early period they became jealous of their cousins, the Pāṇḍavas, who were brought up with them in their father's court. Duryodhana, the eldest of the Kauravas, attempted to take the life of his cousin Bhīma. The chief incidents of their lives are related under their respective names, q.v.

Kauśalyā (Kausalya) : One of the queens of Mahārāja Daśaratha and mother of Rāma, of whom she was extremely fond. She was overjoyed when it was decided that should be installed as heir-apparent, and when Rāma himself informed her that he was to be evicted and Bharata made *yuvarāja*, "she fell down to the earth like the bough of a *śāl* tree lopped by the axe of a forester". She urged Rāma to seize the government and slay the Mahārāja. She afterwards acknowledged her fault. Bharata declared to her his loyal attachment to Rāma.

Kauśāmbī (Kausambi) : An ancient city of Hindustān, which appears as the capital of Vatsa. According to the *Rāmāyaṇa*, it was built by Kuśāmba, the son of Kuśa, a descendant of Rāma. Buchanan, upon the authority of the *Bhāgavata*, ascribes its foundation to Cakra, a descendant of Arjuna; but neither the *Bhāgavata* nor *Viṣṇu Purāṇa* state that Nimicakra built Kauśāmbī. They only say that when Hastināpura shall be washed away by the Ganges, Nimicakra will reside at Kauśāmbī. From which it is to be

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inferred, that Kauśāmbī existed at the time that Hastināpura destroyed. The site of Kauśāmbī, Buchanan supposes to have been that of the ruins ascribed to Hastināpura, but it was most probably lower down in the Doab, bordering upon Magadha on one side, and Kośala on the other. In the Hindu drama *Ratnāvalī* the scene is laid in the palace of King Vatsa at Kauśāmbī. — WILSON, *HT.*

Kauśaravi (Kausharavi) : A name of Maitreya, a disciple of Parāśara, who related the *VP* to him.

Kauśika (Kausika) : One of the sons of Vasudeva by his wife Vaiśālī: the half-brother of Kṛṣṇa.

Kauśikas (Kausikas) : The descendants of Viśvāmitra. The *gotra*s, the families or tribes of the Kauśika brāhmaṇas are given in the *VP*, (p. 405) and are said to have been multiplied by intermarriages with other tribes, who were originally of the regal cast, like Viśvāmitra; but like him, obtained Brāhmaṇahood through devotion. As these *gotra*s partook more of the character of schools of doctrine, in which teachers and scholars became one family by intermarrying, it shows the interference of the kṣatriya caste, with the Brahmaṇical monopoly of religious instruction and composition.

Kauśikī (Kausiki) : A character in the Hindu Drama *Agnimitra and Mālavikā*; the sister of the Rājā's minister Sumati. On one occassion when her brother had to convey the princess Mālavikā, she accompanied them, and on their way through the Vindhya mountains they were attacked by foresters, and in the affray Sumati was slain and Mālavikā was lost. Kauśikī left alone committed her brother's body to the flames, and resumed her journey. Kauśikī soon found out Mālavikā but forbore to discover herself, confiding in the prophecy of a sage, who had foretold that the princess, after passing through a period of servitude would meet with a suitable match.

Kauśikī (Kausiki) : The name of the river into which Satyavatī was transformed for following her husband in death. It is now called the Kośī, which rising in Nepal, flows through Pūranīyā into the Ganges, nearly opposite to Rājamahal.

Kaustubha (Kaustabha) : The jewel worn by Viṣṇu, and which was one of the articles produced at the churning of the ocean.

"And Kaustabha the best
Of gems, that burns with living light,
Upon Lord Viṣṇu's breast."

"And Kaustabha the gem
Whose ever beaming lustre glows
In Viṣṇu's diadem."

Kauṭilya (Kautilya) : A name of the brāhmaṇa Cāṇakya, through whose

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agency the Nandas were destroyed, and Candaragupta raised to the throne of Pālibothra.

Kavaṣa (Kavasha) : The son of Ilūṣa by a slave girl. The *ṛṣis*, when holding a sacrificial session in the banks of the Sarasvatī expelled Kavaṣa from their *soma*-sacrifice, saying, how should the son of a slave girl, a gamester, who is no brāhmaṇa, remain among us? So they drove him into the desert that he might not drink the water of the Sarasvatī. But a prayer was revealed to him by which he obtained the favour of the waters, and the Sarasvatī surrounded him on all sides. When the *ṛṣis* saw this they said the gods know him let us call him back. — HAUG. *Ait. Brā.*

Kāverī (Kaveri) : A river which takes its rise in Coorg, runs through the south of India, and empties itself in the Bay of Bengal. It seems always to have borne the same appellation, being the Chaberis of Ptolemy.

Kavi (Kavi) : **1.** One of the sons of the Manu Cākṣuṣa; **2.** The name of one of the sons of Priyavrata according to the *Bhāgavata*; **3.** A son of the kṣatriya Urukṣaya, who afterwards became a brāhmaṇa.

Kavirāja (Kaviraja) : The author of the curious poem entitled *Rāghava Pāṇḍavīya*, a remarkable specimen of "studied ambiguity", as it may, at the option of the reader, be interpreted as relating the history of Rāma and other descendants of Daśaratha—, or that of Yudhiṣṭhira and the other sons of Paṇḍu. — COLEBROOKE.

Kāvya-darśa (Kavya-darsha) : A treatise on poetical composition, by Daṇḍin, the author of the *Daśa Kumāra,* and supposed to be contemporary with Bhoja.

Kāvya-Prakāśa (Kavya Prakasa) : A work on rhetorical composition in general, and an authority of great repute. The author was Mammaṭa Bharra, a Kaśmīrian. It contains such details relating to dramatic writings as are common to them and other poems, illustrated by extracts from celebrated poems, which however are never named, either in this or in many other works of the same class. —WILSON.

Kāvyas (Kavyas) : **1.** The name given to the descendants of Kavi, as a race of brāhmaṇas; **2.** One of the classes of *pitṛs*, or progenitors, identified with the cyclic years.

Kāyasth (Kayasth) : The writer caste; it stands at the head of the śūdras, or between them and the vaiśyas. Nothing is known decisively respecting its origin. The Kāyasth themselves affirm that their common ancestor, on the father's side, was a brāhmaṇa. Wilson states that they sprang from a kṣatriya father and a vaiśya mother. In point of education, intelligence, and enterprise, this caste occupies deservedly a high position. Yet they are notorious for their drinking and gambling propensities, and for the very large sums expended on occasions of marriage.*

* SHERRING, *TCI.*

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Kehama (Kehama) : The name of the mythical Rājā who is the principal figure in Southey's poem "The Curse of Kehama". By a long course of penances and austerities he acquired supreme power over the world, and caused the gods themselves to tremble for their indepedence. His son Arvalan, the heir apparent to all his power and wickedness, was slain with a stake by a peasant whose daughter he was attempting to violate. The incensed Rājā pronounced on the peasant, Ladurlad, the doom which gives name to the poem.

Kekaya (Kekaya) : An ancient city supposed to have been in the Panjāb. The king Aśvapati (lord of horses), was the father of Rājā Daśaratha's wife Kaikeyī.

Kerala (Kerala) : An ancient name of Mālābār proper; the inhabitants are called Keralas.

Kerari (Kerari) : A sect who worshipped Pārvatī in her terrific forms, and used to offer up human sacrifices. They used to inflict upon themselves bodily tortures, and pierce their flesh with hooks, &c. Such things are now made a criminal offence.

Kesaramat (Kesaramat) : One of the nine divisions of the *varṣa* of Bhārata.

Keśidhvaja (Kesidhwaja) : The celebrated son of Kṛtadhvaja. He had a cousin named Khāṇḍīkya, who was renowned for religious rites, and the importance he attached to them; while Keśidhvaja regarded spriritual knowledge as the great object of pursuit. The quarrel became so serious that Khāṇḍikya was expelled from his dominions by Keśidhvaja. The latter, on an occasion of great perplexity, was informed by his counsellors, that none but his enemy Khāṇḍikya could give him the information he wished to obtain. The desired interview took place, and Keśidhvaja's difficulties were all removed. He, anxious to reward his preceptor, wished him to name the remuneration that would be most pleasing to himself. His friends recommended him to require his whole kingdom to be restored to him. But Khāṇḍikya, addressing Keśidhvaja said "As it is known that you are learned in the spiritual learning that teaches the doctrine of the soul, if you will communicate that knowledge to me, you will have discharged your debt. Declare to me what acts are efficacious for the alleviation of human affliction." Then Keśidhvaja delivered a discourse on the nature of ignorance and the benefits of the Yoga or contemplative devotion. — See *VP*, pp. 649-59.

Keśin (Kesin) : A powerful demon, who was ordered by Kamsa to destroy Kṛṣṇa. He assumed the form of a horse "spurning the earth with his hoofs, scattering the clouds with his mane, and springing in his paces beyond the orbits of the sun and moon". The formidable demon, however, soon had "his mouth rent open by the arm of Kṛṣṇa, and fell down, torn asunder like a tree struck by lightning; thus he lay separated into two portions, each having

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two legs, half a back, half a tail, one ear, one eye, and one nostril." Kṛṣna was afterwards called Keśava in honour of this exploit. — *VP*, p. 540.

Keśinī (Kesini) : **1.** One of the wives of Sagara, who being childless, solicited the aid of the sage Aurva, and the *muni* pronounced this boon, that one wife should bear one son, and the other sixty-thousand; and he left it to them to make their election. Keśinī chose to have the single son; **2.** The name of the wife of Viśravas.

Keśinī (Kesini) : **1.** The fair-haired maid-servant of Damayantī, who was sent with a message to Nala, and in the interview perceived his divine powers, and reported accordingly to Damayantī.

Ketu (Ketu) : One of the nine planets; or the sons of Siṁhika; his chariot is drawn by eight horses of the dusky red colour of lac or the smoke of burning straw.

Ketumāla (Ketumala) : One of the sons of king Agnīdhra, and sovereign of Gandhamādana. Also the name of a *varṣa* or country.

Ketumata (Ketumata) : **1.** A Lokapāla, the son of Rajas, regent of the west; **2.** The name of the son of Dhanvantari.

Ketumatī (Ketumati) : The wife of Sumāli, the great *rākṣasa* chief.

Kevala (Kevala) **1.** A prince, the son of Nara; **2.** The name of one of the Purāṇic countries.

Khākis (Khakis) : One of the Vaiṣṇava sects of Hindus, of modern origin. Many of them go nearly naked, smearing their bodies with ashes and earth. They add the worship of Hanumān to that of Viṣṇu.

Khaṇḍapāṇi (Khandapani) : A prince, the son of Ahīnara, of the race of Puru.

Khaṇḍas (Khandas) : **1.** The name applied, to the divisions or portions of the *Skanda* and *Padma Purāṇa*s; **2.** The divisions of the Bhārata-varṣa.

Khaṇḍas (Khandas) : The elements of sentient existence among the Buddhists, of which there are five constituents.

1. The organised body, or the whole of being apart from mental process.
2. Sensation.
3. Perception.
4. Discrimination.
5. Consciousness.

The four last *khaṇḍa*s are results or properties of the first, which must be understood as including the soul as well as the body. At death the Buddhists believe the *khaṇḍa*s entirely vanish. Gautama says that none of the *khaṇḍa*s, taken separately, are the Ego; and that taken conjointly they are not the Ego. Yet there is no such thing as an Ego apart from the five *khaṇḍa*s.

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Khāṇḍavaprastha (Khandava-prastha) : A country on the banks of the river Jumnā, in which the Pāṇḍavas settled and reigned when the *rāj* of Bharata was divided between them and the Kauravas. "It was not so much a division of the kingdom as of the family; one branch remaining at Hastināpur, whilst the other went out to wrest a new country from the Aborigines."

Khāṇḍikya (Khanikya) : A son of Amitadhvaja, who taught his cousin Keśidhvaja the expiration of a sin, and was by him instructed in the Yoga doctrine.

Khaninetra, Khanitra (Khaninetra, Khanitra) : Two princes of the descendants of Nediṣṭha; the priests of the royal family conspired against Khanitra, and were put to death by his ministers.

Khara (Khara) : The brother of Rāvaṇa, who after several unsuccessful contests with Rāma was at length slain by him.

Kharwar or Kairwar (Kharwar or Kairwar): An aboriginal tribe inhabiting the *parganās* of Barhar, Agorī Bijaigarh, Singraulī and other places to the south of the Mirzāpura district. There are several temples at Gothānī and in the fort of Agorī. Ruins are also found on most of the neighbouring hills. The fort was for ages the abode of the Baland Rājās of this tribe, whose memory still lingers among the hills and villages. All the great architectural works found in those tracts are ascribed to the Balands, who are believed to have ruled over an enterprising and industrious people. It is remarkable that they are said to have erected their buildings by the labours of Asūrya architects, whom they retained in their employ. — SHERRING.

Khasa (Khasa) : One of the daughters of Dakṣa who was married to Kaśyapa.

Khāsikas, Khāsiras (Khasikas, Khasiras) : Non-Āryan or Aboriginal tribes in the north-east of Bengal; or it has been thought that they may be referred to the situation of Kashgar.

Khaśrima (Khaśrima) : A chief of the *dānavas*, one of the sons of Vipracitti.

Khaṭvāṅga (Khatwanga) : A prince, the son of Visivāsaha, called also Dilīpa. He rendered important aid to the gods in one occasion, and being asked by them to demand a boon, he enquired 'what is the duration of my life'. 'The length of your life is but an hour', the gods replied; on hearing which he descended to the world of mortals, and prayed for final emancipation. Thus he obtained absorption, according to this stanza 'Like unto Khaṭvāṅga will be no one upon earth, who having come from heaven, and dwelt amongst men, became united with the three worlds by his liberality and knowledge of truth.'

Khoṇḍs (Khonds) : A non-Āryan or aboriginal tribe in Orissa. Their condition is in many respects peculiar. They have come less into contact

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with civilization, and evince greater wildness of deportment, than most of the other non-Āryan tribes. "Their religion is very peculiar, and in its whole features entirely distinct from Hinduism. Their supreme god is called Bura-Pennou the god of light, who created for himself a consort, the earth-goddess called *Tari-Pennou*, the source of evil in the world. The god of light arrested the action of physical evil, while he left man at perfect liberty to reject or receive moral evil. They who rejected it were deified, while the great mass of mankind who received it were condemned to all kinds of physical suffering, with death, besides being deprived of the immediate care of the Creator, and doomed to the lowest state of moral degradation. Bura-Pennou and his consort, meanwhile, contended for superiority, and thus the elements of good and evil came to be in constant collision both in the heart of man and in the world around him. At this point the Khoṇḍs diverge into two sects, which are thus described by Major Macpherson in an interesting memoir read before the Asiatic Society, and inserted in their Journal: "One sect," says he, "holds that the god of light completely conquered the earth-goddess, and employs her, still the active principle of evil, as the instruments of his moral rule. That he resolved to provide a partial remedy for the consequences of the introduction of evil, by enabling man to attain to a state of moderate enjoyment upon earth, and to partial restoration to communion with the Creator after death. And that, to effect this purpose, he created those classes of subordinate deities, and assigned to them the office — first, of instructing man in the arts of life, and regulating the powers of nature for his use, upon the condition of his paying to them due worship; secondly, of administering a system of retributive justice through subjection to which, and through the practice of virtue during successive lives upon earth, the soul of man might attain to beatification. The other sect hold, upon the other hand, that the earth-goddess ramains unconquered; that the god of light could not, in opposition to her will, carry out his purpose with respect to man's temporal lot; and that man, therefore, owes his elevation from the state of physical suffering into which he fell through the reception of evil, to the direct exercise of her power to confer blessings, or to her permitting him to receive the good which flows from the god of light, through the inferior gods, to all who worship them. With respect to man's destiny after death, they believe that the god of light carried out his purpose. And they believe that the worship of the earth-goddess by human sacrifice, is the indispensable condition on which these blessings have been granted, and their continuance may be hoped for; the virtue of the rite availing not for those who practice it, but for all mankind.

"In addition to these human sacrifices, which still continue to be offered annually, in order to appease the wrath of Tari, and propitiate her in favour of agriculture, there is a fearful amount of infanticide among the Khoṇḍ people. It exists in some of the tribes of the sect of Boora to such an extent,

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that no female infant is spared, except when a woman's first child is female; and that villages containing a hundred houses may be seen without a female child."

The revolting rites of human sacrifice and female infanticide have prevailed from time immemorial among these barbarous people. The British government, however, has happily succeeded in almost completely abolishing these bloody rites. Many children, who had been stolen from their parents, and sold to the Khoṇds for sacrifice, have been rescued from a cruel death, and put into asylums for Christian education and training. The manner in which the revolting human sacrifices were conducted by the Khoṇds is thus described by Mr. Fry, a government agent, who has rescued numbers from the sacrificial knife: "The victim," he inform us, "is surrounded by a crowd of half-intoxicated Khoṇds, and is dragged around some open space, when the savages, with loud shouts, rush on the victim, cutting the living flesh piecemeal from the bones, till nothing remains but the head and bowels, which are left untouched. Death has by this time released the unhappy victim from his torture; the head and bowels are burnt, and the ashes mixed with grain." These Meriah sacrifices, as they are called, are almost abolished.

Khumbandas (Khumbandas) : An order of beings among the Buddhists who are believed to the attendants of Virādha who is one of the four guardian *devas*. They are of great size and disgusting form, have blue garments, hold a sword in one hand, and ride on blue horses. They form one of the thirteen orders of intelligence, exclusive of the supreme Buddhas.

Khyāti (Khyati) : 'Celebrity, a young and bright-eyed daughter of Dakṣa married to the *muni* Bhṛgu. Khyāti is also the faculty of discriminating objects by appropriate designations; or the means of individual fruition. — WILSON'S *Notes to Viṣṇu Purāṇa*.

Kīcaka (Kichaka) : The brother of the Rānī of Rājā Virāta. He insulted Draupadī, and on her complaining to the Rājā, followed her to the Council hall, where his influence was so great that the Rājā refused to interfere. Draupadī then professed to receive his offers and engaged to meet him at midnight in the dancing room. On his arrival he was seized by Bhīma, who, after a fight, slew him and rolled the body into a ball.

Kikaṭas (Kikatas) : A tribe of aborigines who lived to the east of Sarasvatī, "they drew no milk to mix with the *soma*, and by them the sacrificial kettle was never heated".

Kilakila (Kilakila) : See KAILAKILA.

Kiṁpuruṣa (Kimpurusha) : One of the nine sons of Agnīdhra, king of Jambudvīpa, to whom his father gave the country of Hemakūṭa.

Kiṁpuruṣas (Kimpurushas) : Demi-gods, attached to the service of Kuvera, the god of wealth, celestial musicians, represented like centaurs reversed,

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with human figures and horses' heads.

Kinnaras (Kinnaras) : A race of beings of human shape but with the heads of horses; different to *naras*, which are centaurs, or beings with the limbs of horses and human bodies; created from the limbs of Brahmā. Called also Kiṁpuruṣas.

Kinnaru (Kinnaru) : A prince, the son of Sunakṣatra, of the family of Ikṣvāku.

Kirātārjunīya (Kiratarjuniya) : A poem written by Bhāravi on the subject of Arjuna's obtaining celestial arms from Śiva, Indra, and other gods, "by a rigid observance of severe austerities, and afterwards by his prowess in a conflict with Śiva, in which Arjuna prevails; this is the whole subject of the poem, which is ranked among the six excellent compositions in Sanskrit."

Kirātas (Kiratas) : Aboriginal tribes dwelling in the east of Bhārata; foresters and mountaineers are intended, the inhabitants to the present day of the mountains east of Hindustān. [From the Supplement →] Kirātas, or mountaineers may come from any part of India. They are known in classical geography as the Cirrhadae, or the Cirrodes; the latter in Sogdiāna, near the Oxus.

Kīrtaratha (Kirtaratha) : The son of Rājā Pratīndhak, and thirteenth in descent from Mahārāja Janaka.

Kīrtirat (Kirtirat) : The great grandson of the above:

> "Mahāndhrak's son of boundless might,
> Was Kīrtirat who loved the right."

Kīrtti (Kirtti) : "Fame." A daughter of Dakṣa, married to Dharma.

Kīrttimat (Kirttimat) : **1.** A son of the patriarch Aṅgiras. **2.** A son of the Manu Uttānapāda. **3.** A son of the Vasudeva and Devakī, who was killed by Kaṁsa.

Kiṣkindhā (Kishkindhya) : The monkey city of Bāli, the elder brother and enemy of Sugrīva. Kiṣkindhā is supposed to have been situated north of Mysore: "Somewhere in that trip of British territory which separates the kingdom of Mysore from the Nizam's territory." — *Cal. Rev.*

Kleśa (Klesa) : In the Pātañjala philosophy *kleśa* is the term employed to designate the five afflictions of the soul, viz., Ignorance, Selfishness, Love, Hatred, Dread of temporal suffering.

Kleśas (Klesas) : In Buddhist theology the *kleśa*s are the ten vices, thus divided: Three of the body, murder, theft, adultery; four of speech, lying, slander, abuse, unprofitable conversation; three of the mind, covetousness, malice, scepticism. In the Yoga philosophy there are five: ignorance, egotism, desire, hatred, tenacity of existence. — Boyd.*

* Nagananda, or the Joy of the Snake World; a Buddhist Drama. By Palmer Boyd, B.A., 1872.

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Koḍagu (Kodagu) : Steep mountains; the name of the country which has been anglicised into Coorg: a country formed by the summits and eastern declivities of the Western Ghāṭs; about 60 miles in length and 40 in breadth. It comprises 1,585 squre miles: covered by forest, save here and there where the clearing of a coffee plantation, or *rāgī* patch, or the park like open glades with their beautiful green sward and varied foliage, afford a charming variety to the landscape. The Koḍagus or Coorgs are supposed to belong to the Draviḍian family; and not to have descended from the Pāṇḍavas as some have argued, but for which no evidence has been adduced. The Coorgs were probably connected with the Pāṇḍya kingdom which flourished in the south of India perhaps in the fifth century before Christ; but the *Mahābhārata* Pāṇḍavas have nothing to do with this Pāṇḍyan kingdom, whose rulers were not kṣatriyas but belonged to the agricultural class. — RICHTER'S *Manual of Coorg*, 1870.

Kokanakas, Kokarakas (Kakanakas, Kokarakas) : The names of aboriginal tribes enumerated in the *Viṣṇu Purāṇa*.

Kol (Kol) : A low caste or tirbe employed in cutting down jungle from year to year, and in conveying the wood to Benāres and other places for sale. The Kols are also water-carriers and fishermen. The word *kūli*, anglicized cooly, is derived from these people. — SHERRING.

Kolaria (Kolaria) : The ancient name for India. In the modern map of India we find indications of the same name in every province from Brumah to Malabar, viz., the Kols of Central India; the Kolas of Katwar; See Dr. Keith Johnson's Index to his *Map of India from the Royal Atlas*, for a full confirmation of this view, as stated in Mr. W. Hunter's Dissertation in his *Dictionary of Non-Aryan Languages*.

Kolikoḍ (Kolikod) : The ancient and present native name of Calicut.

Kośala (Kosala) : The *Rāmāyaṇa* contains the following description of Kośala: "In ancient times there was a great country named Kośala; and that county was happy and joyous, and abounded in cattle, and grain, and riches. And in that country on the banks of the river Sarayū, was a famous city named Ayodhyā; and there all the houses were large and beautifully arranged, and the streets were always watered, and there were very many temples richly decorated, and stately palaces with domes like the tops of mountins, with pleasant gardens full of birds and flowers, and shady groves of trees loaded with delicious fruits, and above all there were the sacred and resplendent chariots of the gods. And the tanks in that city were magnificent beyond all description, and covered with the white lotus; and the bees thirsted for the honey, and the wind drove the white lotuses from the bees as modesty drives away the coy bride from her husband. And the ducks and the geese swam upon the surface of the tanks, or dived under the clear waters; and the brilliant kingfishers, wroth as they beheld their own reflection in the bright wave, and under pretence of catching the fish, they

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beat the water with their wings. And the plantain trees round the tanks were bending with the weight of the fruit, like reverential pupils bowing at the feet of their preceptors. The whole city was adorned with gems, so that it resembled a mine of jewels, and it was like unto Amarāvatī, the city of Indra. It was perfomed with flowers and incense, and decked out with gorgeous banners; and it was ever filled with the sweet sound of music, the sharp twanging of bows, and the holy chanting of Vedic hymns. The city was encompassed round about with very lofty walls, which were set in with variously-coloured jewels; and all round the walls was a moat filled with water, deep and impassable; and the city gates were strongly barred, and the porticoes of the gates and the towers on the walls were filled with archers, and stored with weapons of every description. Every quarter of the city was guarded by mighty heroes, who were as strong as the eight gods who rule the eight points of the universe, and as vigilant as the many-headed serpents who watch at the entrance of the regions below."

"On Sarju's bank of ample size,
The happy realm of Kośal lies,
With fertile length of fair champaign
And flocks and herds and wealth of grain,
There, famous in her old renown
Ayodhyā* stands, the royal town
In bygone ages built and planned
By sainted Manu's princely hand.
Imperial seat ! her walls extend
Twelve measured leagues from end to end.
And three in width from side to side,
With square and palace beautified.
Her gates at even distance stand;
Her ample roads are wisely planned.
Right glorious is her royal street,
Where streams allay the dust and heat.
One level ground in even row,
Her houses rise in goodly show:
Terrace and palace, arch and gate,
The queenly city decorate.
High are her ramparts, strong and vast,
By ways at even distance passed,
With circling moat both deep and wide,
And store of weapons fortified." — GRIFFITHS.

The name Kośala is variously applied. Its earliest and most celebrated application is that given above, to the country on the banks of the Sarayū,

* "The ruins of the ancient capital of Rāma and the children of the Sun, may still be traced in the present Ajudhya near Fyzabad. Ajudhya is the Jerusalem of Mecca of the Hindu."—GRIFFITHS.

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the kingdom of Rāma, of which Ayodhyā was the capital. In the *Mahābhārata* we have one Kośala in the east, and another in the south; besides the Prak-kośalas and Uttara-kośalas in the east and north. The Purāṇas place the Kośalas in the back of Vindhya; and it would appear from the *Vāyu*, that Kuśa, the son the Rāma, transferred his kingdom to more central position; he ruled over Kośala at his capital of Kuśasthalī, or Kuśāvatī; built upon the Vindhyan precipices. In later times the country of Kośala lay south of Oude, for in the *Ratnāvalī* the general of Vatsa surrounds the king of Kośala in the Vindhyan mountains: Ptolemy has a Kauta Kośala in the south, probably one of the Kośala of the Hindus. WILSON'S *Notes to Viṣṇu Purāṇa* and *Hindu Theatre*, Vol. II.

Koṭavī (Kotavi) : An eighth portion of Rudrāṇī, and the tutelary goddess of the *daitya*s, composed of incantations. The *Viṣṇu Purāṇa* states that as Kṛṣṇa was in the act of casting his discus, to kill Bāṇa, the mystical goddess Koṭavī, the magic lore of the demons, stood naked before him, in order to prevent him.

Koṭikāsya (Kotikasya) : A prince of whom nothing is known beyond the brief statement in the *Mahābhārata*. He was the son of Suratha, Rājā of the Śaiva tribe, and friend and follower of Jayadratha. When Draupadī entered into amicable conversation with him, she laid aside the branch of the *kadamba* tree which she held in her hand, from which it is inferred that such a branch was used as a signal to warn off trespassers. Koṭikāsya is termed the chief of the Śivīs, a tribe mentioned by the historians of Alexander's Indian conquests.

Koutsya (Koutsya) : A mythical sage, the disciple of *maharṣi* Varatanta, who rewarded his tutor with fourteen crores of rupees for the fourteen branches of study completed under him. For the way in which the money was obtained, see RAGHU.

Kṛāśva (Kriaswa) : **1.** A sage, who was married to two of the daughters of Dakṣa; and the deified weapons of the gods were the progeny of Kṛāśva. These are also called the *śastra devatās*, gods of the divine weapons; a hundred are enumerated in the *Rāmāyaṇa*, and they are there termed the sons of Kṛāśva by Jayā and Vijayā, daughters of the Prajāpati, that is of Dakṣa; **2.** A son of Sahadeva; **3.** A son of Santratāśva.

Kratha (Kratha) : The son of Vidarbha; and grandson of Jyāmagha, q.v.

Krātha (Kratha) : The name of a prince mentioned in the *Mahābhārata* of whom nothing particular is known.

Kratu (Kratu) : **1.** A Prajāpati, or one of the mind-born sons of Brahmā and one of the seven glorious spirits who abide in the orb of the sun, scattering light throughout the universe, married to Sannati, daughter of Dakṣa; **2.** A son of Uru, of the race of Dhruva.

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Kratusthala (Kratusthala) : The celestial nymph who resides in the car of the sun during the month Caitra, as one of its seven guardians.

Krauñca (Krauncha) : **1.** The fifth of the seven great insular continents, or *dvīpa*s; the king of this *dvīpa* was Dyutirnān: it had seven boundary mountains, each in succession twice as lofty as the one preceding it; the inhabitants resided there without apprehension, associating with bands of divinities; the *brāhmaṇa*s were called puṣkaras; the kṣatriyas, puṣkalas; the vaiśyas were termed dhanyas; and the śūdras, triṣyas.

Krauñcī (Kraunchi) : One of the five daughters of Tāmra, and mother of cranes and owls.

Kriyā (Kriya) : 'Devotion', a daughter of Dakṣa married to Dharma: an allegorical personification of religious rite married to the equally allegorical representation of the Hindu Code, viz., Dharma, moral and religious duty. Wilson's *Notes to VP*, p. 55; **2.** A magical creation, represented in the *Viṣṇu Purāṇa* as a vast and formidable female springing from the southern fire, blazing with ruddy light, and with fiery radiance streaming amidst her hair.

Kṛkana, or Kṛmi (Krikana, or Krimi) : The son of Bhajamāna Kṛmi; also the name of a son of Uśīnara, a descendant of Aṇu.

Kṛmibhojana, Kṛmīṣa (Krimibhojana, Krimisa) : The names of the two of the hells or divisions of *naraka* below *pātāla*. The specific punishments of each are described in the *Viṣṇu Purāṇa*, pp. 207-9.

Krodha (Krodha) : **1.** 'Passion', represented as a son of Brahmā: one of the allegorical personages occurring in the list of Brahmā's progeny amongst the series of 'virtues and vices'; **2.** 'Wrath', a son of Mṛthā, called in the *Viṣṇu Purāṇa* an inflictor of misery, and one of the progeny of vice; also, as a terrific form of Viṣṇu, operating as a cause of the destruction of this world.

Krodhaghara (Krodhaghara) : The chamber of displeasure; an institution still in vogue in Hindu families, wives resorting to it when discontented or angry with their husbands.

Krodhavaśā (Krodhavasa) : A daughter of Dakṣa, married to Kaśyapa.

Kroṣṭu (Kroṣtu) : A son of Yadu, the family in which Kṛṣṇa was born.

Kṛpa and Kṛpī (Kripa and Kripi) : The son and daughter of Satyadhṛti, who was a proficient in Military science. Being enamoured of the nymph Urivaśī he became the parent of two children, a boy and a girl. The Rājā Śāntana whilst hunting, found these children exposed in a clump of long *śara* grass; and compassionating their condition took them and brought them up. As they were nurtured through pity (*kṛpā*) they were called Kṛpa and Kṛpī. The legend of their birth is thought to be a Purāṇic invention to explain the origin of their names. The latter became the wife of Droṇa and mother of Aśvatthāman. Kṛpa was one of the Kuru generals. He rubuked

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Karṇa for wishing to measure weapons with Arjuna, and advised Duryodhana to conclude a treaty with the Pāṇḍavas. When Duryodhana was mortally wounded Kṛpa hastened to him, fetched him water, and inaugurated Aśvatthāman general. Kṛpa is also called Śaradvata.

Kṛṣaṇu (Krisanu) : An archer mentioned in the *Ṛgveda*.

Kṛsāṣva (Krisasva) : **1.** A king of Ayodhyā, the son of Vārhadāṣva and father of Prasenajit. But the solar genealogies do not all agree; the *VP* omits Kṛsāṣva. **2.** A sovereign of Viśalā, son of Samyama and father of Somadatta. Buchanan places the Ayodhyā prince in the eighteenth century before Christ, and the sovereign of Viśalā in the fourteenth; the latter is therefore made subsequent to Rāma, who is supposed by him to have flourished in the fifteenth.

Kṛṣṇa (Krishna) : The Indian Hercules and Apollo combined. The most renowned demi-god of Indian mythology, and most celebrated hero of Indian history, is the eighth *avatāra* or incarnation of Viṣṇu. "Viṣṇu was born as Kṛṣṇa for the destruction of Kaṁsa, an oppressive monarch, and, in fact, an incarnate *daitya* or Titan, the natural enemy of the gods. Kaṁsa being forewarned of his fate seeks to anticipate his destroyer; but Kṛṣṇa is conveyed secretly away from Mathurā, the capital of Kaṁsa, and is brought up as the child of a cowherd at Vṛndāvan, a pastoral district near Mathurā. It is whilst thus circumstanced that he has been exalted into an object of adoration, and the mischievous follies of the child, the boy, and the lad, are the subject of popular delight and wonder. His male companions are not very prominent in the tale of his youth; but the females, the deified dairy maids, play a more important part in the drama. Amongst the most conspicuous is Rādhā, and she receives scarcely less universal homage than Kṛṣṇa himself."*

Kṛṣṇa cannot be said to belong really to the Epic age, but almost exclusively to the Purāṇic. When the story of his life is divested of the marvellous, he will be found to be an historical personage, belonging to that epoch when the Āryan race, leaving the north-western corner of the peninsula, began to make their way by gradual conquests towards the interior and the east. The enemies whom he attacks and subdues are the aborigines of the interior, who, to heighten the glory of the hero, are called giants and demons, *daitya*s and *dānava*s. The Āryans were still a nomad people, pasturing their herds of cattle at the foot of the Himālaya range and in the plains of the Panjab; and the legend would further lead us to believe that the primitive elementary worship now yielded to the more systematic religion of Brāhmaṇism and the institutions of caste. His identification with Viṣṇu would follow as a natural apotheosis of a monarch and warrior of such fame; but the very legend itself, even as it is given in the Purāṇas,

* Wilson's *Works*, Vol. II, pp. 66, 67.

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seems to show that he existed long before the mythological triad of Brahmā, Viṣṇu and Śiva had ever been dreamed of. The following is a curtailed account of his birth and actions, borrowed partly from the Purāṇas, and partly from Monier-Williams' *Eng.-Sanskrit Dictionary*.

The King of the *daitya*s or aborigines, Āhuka, had two sons, Devaka and Ugrasena. The former had a daughter named Devakī, the latter a son called Kaṁsa. Devakī was married to a nobleman of the Āryan race named Vasudeva (or Anakadundubhi), the son of Śūra, a descendant of Yadu, and by him had eight sons. Vasudeva had also another wife named Rohiṇī. Kaṁsa, the cousin of Devakī, was informed by the saint and prophet Nārada, that his cousin would bear a son, who would kill him and overthrow his kingdom. Kaṁsa was king of Mathurā, and he captured Vasudeva and his wife Devakī, imprisoned them in his own palace, set guards over them, and slew the six children whom Devakī had already borne. She was now about to give birth to the seventh, who was Balarāma, the play fellow of Kṛṣṇa, and, like him, supposed to be an incarnation of Viṣṇu (see RĀMA); but by divine agency, the child was transferred before birth to the womb of Vasudeva's other wife, Rohiṇī, who was still at liberty, and was thus saved. Her eighth child was Kṛṣṇa, who was born at midnight, with a very black skin (the name Kṛṣṇa, as an adjective, means 'black'), and a peculiar curl of hair called the *śrīvatsa*, resembling a Saint Andrew's cross, on his breast. The gods now interposed to preserve the life of this favoured baby from Kaṁsa's vigilance, and accordingly lulled the guards of the palace to sleep with the *yoga-nidrā*, or mysterious slumber. Taking the infant, its father Vasudeva stole out undiscovered as far as Yamunā, or Jumnā river, which seems to have been the boundary between the Āryans and the aborigines. This he crossed, and on the other side found the cart and team of a nomad Āryan cowherd, called Nanda, whose wife, Yaśodā, had by strange coincidence just been delivered of a female child. Vasudeva, warned of this by divine admonition, stole to her bedside, and placing Kṛṣṇa by her, re-crossed the river, and re-entered the palace, with the female baby of Yaśodā in his arms, and thus substituted it for his own son. When Kaṁsa discovered the cheat, he for a while gave up the affair, and set the prisoners at liberty, but ordered all male children to be put to death. Vasudeva then entrusted Kṛṣṇa to the care of Nanda, the cowherd, who took him to the village of Gokula, or Vraja, and there brought him up.

Here Kṛṣṇa, and his elder brother Balarāma, who joined him, wandered about together as children, and evinced their divine character by many unruly pranks of surprising strength, such as kicking over the cart, which served as conveyance and domicile to Nanda and his family. The female *daitya* Pūtanā was sent to suckle him, but the refractory baby discovering the trick, showed his gratitude by slaying her. Later in life he vanquished the serpent Kālīya in the middle of the Yamunā (Jumnā) river. A demon, Ariṣṭa, assuming the form of a bull; another, Keśin that of a horse; and a

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third, Kālanemi, all undertook to destroy the boy, but each fell victim to his superhuman strength. Kṛṣṇa now incited Nanda and the cowherds to abandon the worship of Indra, and to adopt that of the cows, which supported them, and the mountains,which afforded them pasturage. Indra, incensed at the loss of his offerings, opened the gates of heaven upon the whole race, and would have deluged them, had not our hero plucked up the mountain Govardhana, and held it as a substantial umbrella above the land. He soon took to repose from his labours, and amused himself with the *gopīs*, or shepherdesses, of whom he married seven or eight, among whom Rādhā was the favourite, and to whom he taught the round dance called *rāsa,* or *maṇḍala-nṛtyam.* Meanwhile Kaṁsa had not forgotten the prophecies of Nārada. He invited the two boys, Kṛṣṇa and Balarāma, to stay with him at Mathurā; they accepted, and went. At the gates, Kaṁsa's washerman insulted Kṛṣṇa, who slew him, and dressed himself in his yellow clothes. He afterwards slew Kaṁsa himself, and placed his father Ugrasena on the throne. A foreign king of the Kālayavana (Indo-Scythian) race soon invaded the Yadu, or Āryan, territory, whereupon Kṛṣṇa built and fortified the town of Dvārakā, in Guzerat, and thither transferred the inhabitants of Mathurā. He afterwards married Satyabhāmā, daughter of Satrājit, and carried off Rukmiṇī, daughter of Bhīṣmaka. His harem numbered sixty thousand wives, but his progeny was limited to eighteen thousand sons. When afterwards on a visit to Indra's heaven, he behaved, at the persuasion of his wife, Satyabhāmā, in a manner very unbecoming a guest, by stealing the famous *pārijāta* tree, which had been produced at the churning of the ocean, and was then thriving in Indra's garden. A contest ensued, in which Kṛṣṇa defeated the gods, and carried off the sacred tree. At another time, a female *daitya*, Uṣā, daughter of Bāṇa, carried off Kṛṣṇa's grandson, Aniruddha. His grandfather, accompanied by Rāma, went to the rescue, and though Bāṇa, was defended by Śiva and Skanda, proved victorious. Paundraka, one of Vasudeva's family, afterwards assumed his title and insignia, supported by the king of Benares. Kṛṣṇa hurled his flaming discus (*cakra*) at this city, and thus destroyed it. He afterwards exterminated his own tribe, the Yādavas. He himself was killed by a chance shot from a hunter. He is described as having curly black hair, as wearing a club or mace, a sword, a flaming discus, a jewel, a conch, and a garland. His charioteer is Sātyaki; his city, Dvārakā; his heaven, Goloka." (THOMSON).

Kṛṣṇa is the principal speaker in the *Bhagavad Gītā*; where he expounds the Sāṁkya system of philosophy to Arjuna. In the great war he took part with the Pāṇḍavas, and it was mainly owing to his powerful assistance that the opposite party were vanquished.

Kṛṣṇa is known in the *Mahābhārata* by the following names: Vāsudeva, Keśava, Govinda, Janārdana, Dāmodara, Dāśāra, Nārāyaṇa, Hṛṣikeśa, Puruṣottama, Mādhava, Madhusūdana and Acyuta.

Kṛṣṇa (Krishna) : An *asura* or *dasyu* mentioned in the *Ṛgveda*, who was

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slain together with his wives that none of his posterity might survive. "Kṛṣṇa, means black, and the name may, on this occasion, Professor Wilson thinks, allude to the dark-complexioned aborigines. But there is another Kṛṣṇa, even in the *Ṛgveda*, and he and his son Viśvaka are members of the Aṅgirasa family, who may be called *Ṛgveda* aristocrats of good old family descent; and both father and son appear among the *ṛṣis* of the hymns." — MRS. MANNING, *A&MI,* Vol. I, p. 65.

Kṛṣṇa (Krishna) : **1.** One of the sons of Havirdhāna, descendant of Pṛthu; **2.** One of the Āndhra kings who reigned 10 years.

Kṛṣṇa (Krishna) : **1.** The name of one of the *naraka*s, in which those who live by fraud, &c., are punished; **2.** The name of the Kṛṣṇaveṇa river of the Dakhin, meaning the dark river.

Kṛṣṇa Misra (Krishna Misra) : The author of *Prabodha-Candrodaya*; or Rising of the Moon of Awakened Intellect. This is a theological and philosophical drama, supposed to have been written about the twelfth century, with the object of establishing the Vedānta doctrine. What others have assailed by reason and argument Kṛṣṇa Miśra combats by ridicule. His work is praised by Professor Lassen, who calls it peculiarly Indian, and unlike anything in the literature of other countries. — MRS. MANNING.

Kṛṣṇaveṇi (Krishnaveni) : The river now called the Kṛṣṇā or Kistnā.

Kṛta (Krita) : The first *yuga* or age; consisting of four thousand eight hundred divine years, thus:

Kṛta yuga	4000
Sandhyā	400
Saṁdhyāsana	400
	4800

If these divine years be converted into years of mortals, by multiplying them by 360, a year of men being a day of the gods, we obtain one million seven hundred and twenty-eight thousand, (1,728,000) ordinary years, the duration of the *kṛta yuga*, according to the Hindu books.

Kṛta (Krita) : **1.** A prince, the son of Kṛtaratha, king of Mithilā; **2.** A son of Sannatimat, to whom Hiraṇyanābha taught the philosophy of the Yoga, and who compiled twenty-four Saṁhitās for the use of the Eastern brāhmaṇas who study the *Sāmaveda*.

Kṛtadhvaja (Kritadhwaja) : The son of Dharmadhvaja; the *Viṣṇu Purāṇa* says of him that he was a king ever intent upon existent supreme spirit.

Kṛtāgni, Kṛtavarman, Kṛtavīrya (Kritagni, Kritavarman, Kritavirya) : Three princes, the sons of Dhanaka, of the Yādava race.

Kṛtaka (Kritaka) : **1.** One of the sons of Vasudeva by his wife Madirā; **2.** One of the kings of Magadha.

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Kṛtamāla (Kritamala) : A river that takes its rise in the Malaya hills.

Kṛtañjaya (Kritanjaya) : **1.** The Vyāsa of the seventeenth *dvāpara*; **2.** A prince, the son of Dharman, of the family of Ikṣvāku.

Kṛtānta (Kritanta) : The destroyer; a name of Yama, the Hindu Pluto.

Kṛtānta-dutaru (Kritanta-dutaru): Yama's officers; frequently represented as hovering, in a frightful shape, over the beds of the dying, to carry off the departing spirit to *pātāla*.

Kṛtaratha (Kritaratha): One of the kings of Mithilā, the son of Pratibhandaka.

Kṛtavarman (Kritavarman) : One of the three warriors on the Kaurava side who survived at the end of the great war; the three visited the wounded Duryodhana on the plain of Kurukṣetra. He was ultimately slain by Sātyaki at Prabhāsa.

Kṛti (Kriti) : **1.** The son of Bahulāśva, and last of the kings of Mithilā, in whom terminated the family of Janaka.

Kṛtirata (Kritirata) : One of the kings of Mithilā, the son of Mahādṛti.

Kṛttikā (Krittika): A lunar mansion in Nāgavīthi in the northern *avasthāna*; when the sun is in the first degree of the lunar mansion, Kṛttikā, and the moon is in the fourth of Vaiśākha, it is the great equinox, or holy equinoctial season.

Kṛtvi (Kritwi) : The wife of Anaha, one of the descendants of Hastin.

Kṣamā (Kshama) : 'Patience.' One of the daughters of Dakṣa who was married to the *muni* Pulaka.

Kṣaṇa (Kshana) : A measure of time, said in the *Viṣṇu Purāṇa* to be equal to thirty *kalā*s; it is often used to express a very minute portion of time, a moment, an instant.

Kṣaṇadacara (Kshanadachara) : A night-walker, or a spirit of ill who walks in woods at night, but can assume various shapes, and is therefore an object of dread.

Kṣatradharman (Kshatrdharman) : A prince, the son of Saṁskṛti, a descendant of Rāji.

Kṣatrañjas (Kshatranjas) : A king of Magadha, the son of Kṣemadharman.

Kṣatravṛddha (Kshatravriddha) : One of the five sons of Āyus, from whose family many names of celebrity proceeded.

Kṣatriyas (Kshatriyas) : The second of the four castes, said to have been produced from the breast, some authorities say the arms, of Brahmā; their duty being to protect the earth, the cattle, and brāhmaṇas. Kings, governors, and all intrusted with civil and military affairs, in general belong to the kṣatriya caste. Paraśurāma vowed that he would extirpate the whole

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kṣatriya race, and thrice seven times, says the *Viṣṇu Purāṇa*, he cleared the earth of them: a legend, says Professor Wilson, which intimates a violent and protracted struggle between the brāhmaṇas and kṣatriyas for domination in India.

Kṣema (Kshema) : 'Prosperity'. A son of Dharma by his wife Śānti.

Kṣemadhanvan (Kshemadhanwan) : A prince, the son of Puṇḍarika, a descendant of Kuśa.

Kṣemaka (Kshemaka) : The last prince of the race of Puru: "the race which gave origin to brāhmaṇas and kṣatriyas, and which was purified by regal sages, terminated with Kṣemaka in the *kali* age."

Kṣemya (Kshemya) : **1.** A prince, the son of Ugrāyudha, descendant of Dvimīḍha; **2.** A son of Śuci, king of Magadha.

Kṣetrajña (Kshetrajna) : "Embodied spirit", or that which knows the *kṣetra*, 'body'; a form of Viṣṇu, implying the combination of spirit with form or matter, for the purpose of creating.

Kṣudraka (Kshudraka) : A prince, the son of Prasenajit, of the line of Ikṣvāku.

Kubjā (Kubja) : A deformed young female servant of Kaṁsa. Meeting her in the high road carrying a pot of unguent, Kṛṣṇa addressed her sportively, and said 'For whom are you carrying that unguent, tell me lovely maiden, tell me truly.' Kubjā, smitten by his appearance, and well disposed towards Hari, replied mirthfully, 'Know you not beloved, that I am the servant of Kaṁsa, and appointed, crooked as I am, to prepare his perfumes.' Kṛṣṇa asked her for some of it, and she gave him and Balarāma as much of the unguent as was sufficient for their persons; and they smeared their bodies with it, till they looked like two clouds, one white and one black, decorated by the many-tinted bow of Indra. Then Kṛṣṇa made her perfectly straight; and when she was thus relieved from her deformity, she was a most beutiful woman; and from gratitude invited Govinda to her house. He promised to go some other time. — *VP.*

Kuhu (Kuhu) : **1.** A daughter of Aṅgirasa. The name means the last day of the moon's wane. The four daughters of Aṅgirasa designated phases of the moon; **2.** The name of a river in the Himālaya.

Kuhu (Kuhu) : The goddess of the day, when the moon is in the first and second quarters.

Kukkura (Kukura) : A prince, the son of Andhaka. Kukuras, and Kukkuras, are given in the *Viṣṇu Purāṇa* as names of tribes of Bhārata.

Kukṣī (Kukshi) : The son and successor of Ikṣvāku, king of Ayodhyā; the second of the solar line of kings.

"Manu who life to mortals gave,

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Begot Ikṣvāku good and brave,
First of Ayodhyā's kings was he,
Pride of her famous dynasty.
From him the glorious Kukṣī sprang
Whose fame through all the regions rang." — GRIFFITHS.

Kukṣī (Kukshi) : One of daughters of Priyavrata, the great progenitor.

Kuladevatā (Kuladevata) : The deity who is the object of hereditary and family worship, and is always one of the leading personages of Hindu mythology, as Śiva, Viṣṇu, or Durgā. No house is supposed to be without its tutelary divinity, but the notion attached to this character is now very far from precise.

Kulapavatus (Kulapavatus) : Mountain-ranges in Central India: sometimes termed family mountains or systems; embracing the various chains described under Mahendra, Malaya, Ṛkṣa, Vindhya, &c.

Kulatthas (Kulatthas) : Aboriginal mountain tribes, described in the *Viṣṇu Purāṇa* as 'ferocious and uncivilized races'.

Kulindas, Kulindapalyakas, Kulutas (Kulindas, Kulindapalyakas, Kulutas) : Tribes enumerated in the *VP* but not identified.

Kumadvatī (Kumadvati) : A river that rises in the Vindhya mountains.

Kumāra (Kumara) : **1.** A Prajāpati, of whom there appear to have been twenty-one; the *Vāyu Purāṇa* states that they are numerous.

Kumāra-sambhava (Kumara-sambhava) : The Birth of the War God; a poem by Kālidāsa, that has been translated into English verse by Mr. Griffiths.

Kumārī (Kumari) : A river that rises in the Śaktimat mountains.

Kumbararu (Kumbararu) : The potter caste. They manufacture all kinds of earthen vessels, whether for domestic or general use. These are made by the hand and often display considerable ingenuity. A large wheel is placed in a horizontal position on a small and well lubricated pivot fixed strongly into the ground. On the centre of the wheel, above the pivot, a quantity of prepared clay is deposited; then by means of a stick the wheel is made to revolve very rapidly, and sufficient impetus is imparted to it to keep it in motion for several minutes. Seating himself on the ground before the wheel, and stretching his arms over, the potter manipulates the revolving clay into the shape intended, and, having done so, separates it by means of a cord from the rest of the clay, and recommences the same operation, there being enough clay on the wheel for a dozen vessels or more. When the wheel slackens in speed he places the stick in a hole near one of the spokes, and revolving it a few times forcibly, sends it on again with its original speed. The vessels when made are burnt in a kiln.

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Kumbhaka (Kumbhaka) : A suspension of breath by the closing of both nostrils: being part of the Brāhmaṇical ritual for obtaining control of the external senses.

Kumbhakarṇa (Kumbhakarna) : A *rākṣasa*, the son of Viśravas, and brother of Rāvaṇa. He was brought up in the forest with his brothers, and went about eating *ṛṣi*s. When Brahmā had granted boons to Rāvaṇa and Vibhīṣaṇa, and was about to confer one on Kumbhakarṇa, the gods interposed, saying he had eaten seven *apsarāses* and ten followers of Indra, besides *ṛṣi*s and men; and begged that under guise of a boon stupefaction might be inflicted on him. Brahmā thought on Sarasvatī, who arrived, and by Brahmā's command entered into Kumbhakarṇa's mouth, to speak for him. Under this influence he asked that he might receive the boon of sleeping for many years, which was granted to him. — *OST*, Vol. IV, p. 416.

The description given of Kumbhakarṇa in the *Rāmāyaṇa* is ridiculously extravagant and exaggerated. At the siege of Laṅkā when Rāvaṇa decided to avail himself of the services of the gigantic brother, the difficulty was to know how to awake him, as he was buried in sleep for six months together, and then only awoke for a short time to gorge himself with enormous quantities of food. The messengers tried to enter his room but were blown away from the door by the wind caused by the deep breathing of the sleeping monster. At last, after violent efforts, they forced an entrance; and ten thousand *rākṣasa*s made every sort of din in his ears by beating drums, &c. Then they hammered his limbs with mallets, danced upon him, caused a thousand elephants to walk over his body, piled heaps of food under his very nose, all without effect. Nothing availed but the touch of the some beautiful women who eventually succeeded in rousing him. Kumbhakarṇa consented to go out to battle, and displayed extraordinary valour, routing, wounding, and even devouring thousands of the monkey army, but was ultimately conquered and killed by Rāma. The figure of Kumbhakarṇa is a favourite one in village representations of the siege of Laṅkā, and he is generally exhibited asleep. — *IEP*.

Kumuda (Kumuda) : **1.** One of the six minor *dvīpa*s, situated beyond the sea; **2.** A mountain forming the northern buttress of Mount Meru.

Kumudali (Kumudali) : A pupil of Pathya and teacher of the *Atharva-veda*.

Kundaka (Kundaka) : A prince, the son of Kṣudraka, and grandfather of Sumitra, who was the last of the kings of the family of Ikṣvāku.

Kuṇḍinapur (Kundinapur) : The capital of Vidarbha, a country of considerable extent and power at various periods. The name remains in Beder, which may have been the ancient capital; but the kingdom seems to have corresponded with the great part of Berar and Kandesh. It is mentioned in the *Rāmāyaṇa* amongst the countries of the south.

Kuṇḍobā (Kundoba) : A deified hero of the shepherds, who, amongst the

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pastoral tribes supersedes all other popular idols.

Kuñjara (Kunjara) : An old parrot mentioned in the *Padma Purāṇa*. When the sage Cyavana was wandering over the world in pilgrimage, he came to the south bank of the Narmadā, where a *liṅga* called *oṁkāra* was erected; and having worshipped it, he sat under an Indian fig tree where he overheard a conversation between Kuñjara and his four sons, in which the latter related to the former what they had beheld in their flight during the day. Several stories were related the moral of which was the same, the good effects of venerating holy men, and meditating upon Viṣṇu. Kuñjara then related to Cyavana an account of the preceding births of his sons and himself. — WILSON'S *Works*, Vol. III, p. 37.

Kuntala, Kuṇṭhakas (Kuntala, Kunthakas) : Kuntala is in one place one of the central countries; in another one of the southern; the name is applied in inscriptions to the province in which Kurgode is situated; part of the Adoni district: and consistently with this position it is placed amongst the dependent or allied states of Vidarbha, in the Daśa Kumāra.

Kuntī or Pṛthā (Kunti or Pritha) : The eldest of the five daughters of Śūra and Māriṣā. Śūra had a friend named Kuntībhoja, to whom as he had no children, he presented in due form, his daughter Kuntī. She was married to Pāṇḍu, to whom she bore three sons, Yudhiṣṭhira, Bhīma, and Arjuna. Pāṇḍu, however, had by the curse of a deer, been prevented from having progeny, and she therefore conceived these children by connection with the deities Dharma, Vāyu, and Indra respectively. Yudhiṣṭhira, as the son of Dharma, is considered justest; Bhīma, Vāyu's son, the strongest; and Arjuna, Indra's son, the best bowshot. See KARṆA, for an account of Kuntī's son before her marriage; **2.** Kuntī was also the name of a son of Dharmanetra of the Yādava race; and of a son of Kratha, of the family of Jyāmagha.

Kuntībhoja (Kuntibhoja) : A friend of Śūra's who adopted his daughter Kuntī; he was an ally of the Pāṇḍus in the great war.

Kural (Kural) : A Tamil poem of great celebrity. "Its sentences are counted as binding as the ten commandments on the Jews. Its very language has become the text of literary excellence. It is no exaggeration to say that it is as important in Tamil literature, as influential on the Tamil mind, as Dante's great work on the *Lanuage and Thought of Italy*." The Kural is divided into three parts, and contains one hundred and thirty-three pathigams, or chapters, of ten verses each. The popular reverence it gained from the very first, has insured its preservation, and it is probable that we have it almost unaltered. The first poem invokes, not Gaṇeśa or Sarasvatī, but "the everlasting God". The next is in praise of rain; then on virtue and moral excellence, then follow songs on the duties of husbands, wives, and children; then on Love, Hospitality, Gratitude, Patience, Backbiting, Benevolence, &c., all full of the noblest sentiments; and maxims that seem as if they had been taken from the Christian Scriptures. In Gover's *Folk*

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Songs of Southern India, will be found some excellent translations of Poems from the Kural. See TIRUVALLAVA.

Kūrma Purāṇa (Kurma Purana) : The Purāṇa in which Janārdana, in the form of a tortoise, in the regions under the earth, explained the objects of life — duty, wealth, pleasure and liberation — in communication with Indradyumna, and the *ṛṣi*s in the proximity of Śakra; which refers to the Lakṣmī *kalpa*, and contains seventeen thousand stanzas. — *VP.*

Kūrma or Tortoise Avatāra (Kurma or Tortoise Avatara) : The second of the ten *avatāra*s of Viṣṇu. The legend is that at a very remote period when the gods felt their powers weakened, and were desirous of obtaining *amṛta* (q.v.) the beverage of immortality, Viṣṇu directed them to churn, together with the demons, the milk-sea, by taking the mountain Mandāra for their staff, and his serpent Vāsuki for their cord, the gods to stand at the tail, and the demons at the head of the sepent; while he himself consented to support the mountain on his back, after having assumed the shape of a gigantic tortoise. The result of this churning of the sea of milk, was, besides the ultimate recovery of the *amṛta*, the appearance of a variety of miraculous things; but it also led to a violent contest between the gods and demons, in which the latter were defeated. The idea of the lord of creation assuming the shape of a tortoise, and that of sacrificial liquids, especially clarified butter, becoming trotoise-shaped (*karṇa*, the word for tortoise, meaning literally, 'badly or slowly going'), occurs also in the *Yajurveda*; but the legend on which the tortoise-*avatāra* of Viṣṇu is based seems to belong entirely to the post-Vedic period of Hinduism.

Kurmis (Kurmis) : Semi-aboriginal cultivators to the south of the Rājapūtas and Jāṭs.

Kuru (Kuru) : **1**. One of the sons of Agnīdhra, to whom his father gave the country north of the Śveta mountains, bounded by the Śṛṅgavan range; **2**. An ancient king, the son of Samvarṇa, who gave his name to the district Kurukṣetra. He was the ancestor of Vichitravīrya, the grandfather of the Kurus and Pāṇḍavas. Kuru, it is usually supposed, is the prince who gives the designation to Duryodhana and his brothers, thence called Kauravas, in opposition to their cousins the sons of Pāṇḍu, termed Pāṇḍavas, Kuru being a remote ancestor of both. The *Mahābhārata* however gives a different account, and derives the term Kaurava from the country, Kurujāṅgala, or Kurukṣetra (LESSEN, *Ind. Alt.*, I, p. 593) which was subject to the family of Duryodhana, the upper part of the Panjāb beyond Delhi, or Pānīpat, which is still commonly called by the Hindus Kurukhetṛ. Kuru, the prince, was descended from Nahuṣa, the great grandson of Soma, or the moon, by his grandson Puru. The thirteenth descendant of Kuru was Śāntanu, who had four sons, Bhīṣma, Citrāṅgada, Vicitravīrya, and Vyāsa. Of these Bhīṣma and Vyāsa lived unmarried, and the other two died without offspring; on which, to prevent the extinction of the family, and

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comformably to the ancient Hindu law, Vyāsa had children by his brother's widows. The sons were Dhṛtarāṣṭra and Pāṇḍu, who became the founders of the two families of the Kauravas and Pāṇḍavas. — WILSON'S *Works*, Vol. III, p. 290.

Kurukṣetra (Kurukshetra) : The plain of the Kurus. A tract of land to the east of the Yamunā or Jumnā river, in the upper part of the Doab, near the city of Delhi, and the river Sarasvatī. Hastināpura was its capital.

"The Sarasvatī (Sursooty) is an insignificant stream flowing through Sirhind, between the Yamunā and Śatadru. It eventually loses itself in the sand of the desert, and is, on that account, fabled by the Hindus to flow underground into the ocean. It is held, however, as one of the most sacred streams of India. Lassen calls the Doab the Belgium of India. It is the gateway of the peninsula, where the eastern and western races have always met in battle. Here in later days was fought the battle of Pānīpat; and here was laid the scene of that war which transferred the sovereignty of middle India from the Kurus to the Pāṇḍavas. As it was the gate of India so does it in all probability derive its sacred name from being the first seat of the Āryan race, whence it worked its way from the Indus to the Ganges, and from being retained in their memory with all the respect due to a fatherland." — J.C. THOMSON.

Kurumbas (Kurumbas) : The aboriginal cultivators of South Kanārā.

Kurus (Kurus) : A very ancient people, who seem to have been originally situated in Central and Northern Asia, as the *Viṣṇu Purāṇa* says they inhabited the middle districts of Bhārata. They probably entered India with the Āryans or were a tribe of that great race, and settled in Kuruksetra. With this meaning the name applies to both Kurus and Pāṇḍavas — hence Arjuna is called the best of the Kurus. In its particular and exclusive sense the name is given only to that party which adhered to Duryodhana, and opposed the Pāṇḍavas. Both names belong to the Epic period.

Kuruvarṇakas (Kuruvarnakas) : The aboriginal people of the forests in the upper part of the Doab.

Kuruvatsa (Kuruvatsa) : A prince, the son of Anavaratha, a descendant of Jyāmagha.

Kuśa (Kusa) : **1.** Sacrificial grass; which, on occasion of offerings made to the gods, is placed upon the ground as a seat for them, having its tips towards the east; **2.** the name of the fourth of the great insular continents, or *dvīpa*s; so named from a clump of *kuśa* grass (Poa) growing there. There reside mankind along with *daitya*s and *dānava*s, as well as with spirits of heaven and gods.

Kuśa (Kusa) : **1.** A son of Rāma. "Kuśa and Lava were the twin sons of Rāma and Sītā, born after Rāma had repudiated Sītā, and brought up in the hermitage of Vālmīki. As they were the first rhapsodists the combined

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name Kuśilava singnifies a reciter of poems, or an improvisatore, even to the present day." (GRIFFITHS) Kuśa built Kuśasthalī, on the brow of the Vindhya, the capital of Kośala; the *Raghuvaṁśa* describes Kuśa as returning from Kuśavatī to Ayodhyā, after his father's death; but it seems not unlikely that the extending power of the princes of the Doab, of the lunar family, compelled Rāma's posterity to retire more to the west and south; **2.** A son of Valākāśva, a descendant of Pururavas.

Kuśadhvaja (Kusadhvaja) : A *ṛṣi*, the father of Vedavatī. He was slain by Śambhu, king of the *daitya*s.

Kuśadhvaja (Kusadhwaj) : The younger brother of Janaka, king of Videha.

Kuśadhvaja (Kusadhwaja) : The king of Kāśī in the Epic period. According to the *Viṣṇu Purāṇa* he was the brother, and according to the *Bhāgavata*, the son, of Śiradhvaja.

Kuśāgra (Kusagra) : The son of Vṛhadratha, one of the ancient kings of Kurukṣetra.

Kuśāmba (Kusumba) : **1.** The brother of Vṛhadratha, and uncle of Kuśāgra; **2.** The eldest son of Kuśa, and founder of Kauśāmbī, afterwards Kanauj.

Kuśanābha (Kusanabha) : The second son of Kuśa, who also took part in building Kauśāmbī.

Kuśasthalī (Kusasthali) : **1.** The capital of Ānartta, which was part of Kutch of Guzerat; it appears to have been the same, or in the same spot, as Dvārakā. The *Viṣṇu Purāṇa* says, "that city Kuśasthalī which was formerly your capital, and rivalled the city of the immortals, is now known as Dvārakā; and there reigns a portion of Viṣṇu in the person of Baladeva", &c.; **2.** The city built by Kuśa on the brow of the Vindhya. (See KUŚA.)

Kuśidi (Kusidi) : A pupil of Pauṣyiñji, and teacher of the *Sāmaveda*.

Kuśika (Kusika) : According to the *Brahma* and *Harivaṁśa*, the father of Gādhi, the incarnation of Indra.

Kuṣmāṇḍas (Kushmandas) : A class of deities mentioned in the *Viṣṇu Purāṇa* and other Purāṇas. They are described as taking counsel with Indra how best to interrupt the devout exercise of Dhruva, when, as a child, he commenced the rigorous penance that caused alarm in the celestial regions.

Kusumāyudha (Kusumayudha) : A name of Kāmadeva, the Hindu Cupid. The word means, "He whose weapons are flowers." — *OST*, Vol. I, p. 112.

Kuthumi (Kuthumi) : A pupil of Pauṣyiñji and teacher of the *Sāma-veda*.

Kutsa (Kutsa) : The son of Arjuna. Kuhu considers that Kutsa is a personification of the lightning, a view which he considers to be confirmed by his patronymic of Arjuna, Arjuna being an epithet of Indra and of the thunderbolt.

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Kuvalayāśva (Kuvalayaswa) : The son of Vṛhadaśva. This prince, inspired with the spirit of Viṣṇu, destroyed the *asura* Dhundu, who had harassed the pious sage Uttāṅka; and he was thence entitled Dhundumāra. In his conflict with the demon he was attended by his sons to the number of twenty-one thousand; and all these, with the exception of only three, perished in the engagement, consumed by the fiery breath of Dhundu; a legend originating probably in some earthquake or volcano. — *VP.*

Kuvera (Kuvera) : The Hindu Plutus; he is the son of Viśravas by Ilavila, and is the god of riches and regent of the north; the keeper of gold, silver, precious stones, pearls, and all the treasures in the earth, which he gives to those for whom they are destined by Īśvara. He is the chief of the Yakṣas, and Guhyakas, into whose forms transmigrate the souls of those men who in this life are absorbed in the pursuit of riches. He is represented in external appearance as a mere man, but with a deformed body, of white colour, having three legs and but eight teeth, with a crown on his head, and a club in one of his hands. His whole body is adorned with various ornaments, and his vehicle is a self-moving chariot. The poets have written many stories concerning him, and when they praise a man on account of his riches they compare him to Kuvera. His attendants are Kinnaras, who are shaped like men with heads of horses.

Kuvera is said to have performed austerity for thousands of years, in consequence of which he obtained from Brahmā as a boon that he should be one of the guardians of the world and the god of riches. He afterwards consulted his father, Viśravas, about an abode, and at his suggestion took possession of the city of Laṅkā, which had formerly been built by Viśvakarman for the *rākṣasa*s, but had been abandoned by them through fear of Viṣṇu, and was at that time unoccupied. — *OST*, Vol. IV, p. 414.

In the *Rāmāyaṇa* Kailāsa is spoken of as the residence of Kuvera. "Having quickly passed over that dreadful desert, you shall then see the white mountain, called Kailāsa, and there the celestial palace of Kuvera, formed by Viśvakarman, in colour like a brilliant cloud, and decorated with gold." — *OST*, Vol. IV, p. 308. And in one passage Śiva is represented as paying a visit to Kuvera on mount Kailāsa, and as acknowledging the divine character of Rāma. — *OST*, Vol. IV, p. 310. But in general Kuvera is represented as residing in Alakā, (also in the Himālaya) which is termed in the Cloud Messenger the city of the blessed, and is always described as abounding in wealth and magnificence, and being surrounded with a garden of surpassing loveliness, in which was a lake covered with lotuses."

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Ladurlad (Ladurlad) : The name of the peasant in Southey's poem, on whom the curse of Kehama is pronounced. See YEDILLIAN, KEHAMA, &c.

Laghu (Laghu) : A measure of time equal to fifteen *kāṣṭās*.

Lajjā (Lajja) : Modesty — One of the daughters of Dakṣa, who was married to Dharma.

Lakṣmaṇa (Lakshmana) : One of the sons of Daśaratha, and brother of Rāma, to whom he was faithfully attached throughout all his vicissitudes.

> Then Lakṣmaṇa's truth was nobly shown,
> Then were his love and courage known,
> When for his brother's sake he dared
> All perils, and his exile shared.

He followed Rāma to the wilderness and was with him when crowned. The latest incident recorded of him is that he was entrusted with the care of Sītā, when she was taken to the hermitage of Vālmīki and delivered of twins, Kuśa and Lava. In Dr. Muir's *OST*, Vol. IV, p. 107, the following legend of Lakṣmaṇa's death occurs: Time, in the form of an ascetic came to the palace gate of Rāma; and asked as the messenger of Brahmā, to see Rāma. He was admitted and received with honour, but stated that his message must be delivered in private, and that any one who witnessed the interview would lose his life. Rāma informed Lakṣmaṇa of this and desired him to stand outside. . . . Soon after the irritable *ṛṣi* Durvāsas came, and insisted on seeing Rāma immediately, under a threat, if refused, of cursing Rāma and all his family. Lakṣmaṇa, preferring to save his kinsmen, though knowing that his own death must be the sensequence of interrupting the interview of Rāma with Time, entered the palace and reported the *ṛṣi*'s message to Rāma. Rāma came out, and when Durvāsas had got the food he wished and departed, Rāma reflected with great distress on the words of Time, which required that Lakṣmaṇa should die. Lakṣmaṇa, however, exhorted Rāma not to grieve but to abandon him, and not break his own promise. The counsellors concurring in this advice Rāma abandoned Lakṣmaṇa, who went to the river Sarayū, suppressed all his senses, and was conveyed bodily by Indra to heaven.

Lakṣmaṇa (Lakshmana) : One of the wives of Kṛṣṇa.

Lakṣmī (Lakshmi) : "Prosperity." The daughter of Bhṛgu, and bride or Śakti of Viṣṇu. The goddess of fortune, wealth and prosperity. She is also represented as the counterpart of Viṣṇu. Viṣṇu is meaning; she is speech. Viṣṇu is understanding; she is intellect. He is righteousness; she is devotion. He is the Creator; she is creation, &c. &c. .... in a word Viṣṇu is all that is

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called male; Lakṣmī is all that is termed female; there is nothing else than they. — *VP*, p. 61. She is represented as having been born from the churning of the ocean, 'rising from the waves, radiant with beauty'. Indra recited a hymn to her praise, calling her the mother of all beings.

Mr. Griffiths thus translates the story of her birth from the *Rāmāyaṇa* and adds a note from Schlegel.

At length when many a year had fled,
Up floated, on her lotus bed,
A maiden fair and tender-eyed,
In the young flush of beauty's pride.
She shone with pearl and golden sheen,
And seals of glory stamped her queen.
On each round arm glowed many a gem,
On her smooth brows, a diadem.
Rolling in waves beneath her crown
The glory of her hair flowed down.
Pearls on her neck of price untold,
The lady shone like burnisht gold.
Queen of the Gods, she leapt to land,
A lotus in her perfect hand,
And fondly, of the lotus sprung,
To lotus-bearing Viṣṇu clung.
Her, Gods above and men below
As beauty's Queen and Fortune know.

'That this story of the birth of Lakṣmī is of considerable antiquity is evident from one of her names Kṣīrābdhi-tanayā, daughter of the Milky Sea, which is found in Amarasiṁha, the most ancient of Indian lexicographers. The similarity to the Greek myth of Venus being born from the foam of the sea is remarkable.'

'In this description of Lakṣmī one thing only offends me, that she is said to have four arms. Each of Viṣṇu's arms, single as far as the elbow, there branches into two; but Lakṣmī in all the brass seals that I possess or remember to have seen has two arms only. Nor does this deformity of redundant limbs suit the pattern of perfect beauty.' (SCHLEGEL.)

Mr. Griffith has omitted the offensive epithet four-armed. In a passage quoted by Muir it is said that when Viṣṇu was incarnate as Rāma then Lakṣmī became Sītā; and that when he was born as Kṛṣṇa she became Rukmiṇī. — *OST*, Vol. IV, p. 392,

"Lakṣmī is not found in the *Ṛgveda* in the sense which the word bears in the later mythology, of a goddess personifying good fortune, though the word itself occurs in a kindred significance." — *OST*, Vol. V, p. 348.

The beautiful goddess is also to have been produced at the churning of the ocean. In the *Brahmavaivartta Purāṇa*, Lakṣmī is said to be a portion

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of *prakṛti*; and in another place is made to issue from the mind of Kṛṣṇa; in a different part of the work she is described as one of two goddesses into which the first Sarasvatī was divided, the two being Sarasvatī proper, and Kamalā or Lakṣmī. — WILSON'S *Works*, Vol. III, p. 102.

2. The name of a daughter of Dakṣa who was married to Dharma.

Lālabhakṣa (Lalabaksha) : One of the *narakas*, that in which those are punished who eat their meals without offering food to the gods, to the manes, or to guests. — *VP*, p. 208.

Lalitā (Lalita) : A distinguished name of the personified female energy. See ŚAKTI.

Lambā (Lamba) : One of the daughters of Dakṣa and wife of Dharma.

Lambanies (Lambanies) : A tribe of people resembling the gypsies of Europe. They live in forests but migrate from place to place. When there were few or no roads they carried grain and salt on oxen, as also bamboos and firewood on their own heads. They were formerly considered as suppliers of grain to armies, and their value in this respect is often mentioned in the Mysore Despatches of the late Duke of Wellington; but they are really a predatory tribe. Their women are peculiarly clad and decorated. The hand and finger rings, bangles and bracelets worn by them, are made of bone; they have also rows of flowers and balls suspended from their hair. Their dirty dress is chiefly composed of thick aprons, interwoven with black and red coarse cotton thread, and rude needly work, suspended from the waist downwards, and also a bodice made of the same material. The men wear tight breeches coming a little below the knees, and cover their heads with coarse turbans.

Lambodara (Lambodara) : One of the Āndhra kings who reigned eighteen years: he was the son of Śātakarṇi the 2nd.

Lāṅgalas (Langalas) : One of the aboriginal tribes who dwelt in jungles and forests.

Lāṅgali (Langali) : A pupil of Pauṣyiñji and teacher of the *Sāmaveda*.

Lāṅgalinī (Langalini) : A river that has its source in Mahendra.

Laṅkā (Lanka) : The island of Ceylon, the ancient capital of Rāvaṇa, described in the *Rāmāyaṇa* as the capital town of the kings of the race of Pulastya, known as Yakṣas. Some *paṇḍits* in the north of India deny the identity of Laṅkā and Ceylon.

Lāsika (Lasika) : The name of an entertainment in one act of which love is the subject, and the general strain is comic or farical. It is sometimes termed *vilāsika*.

Lāsya (Lasya) : A mode of dramatic performance or rather style of dancing, taught by Pārvatī to the princess Uṣā, who instructed the *gopīs* of Dvārakā,

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the residence of her husband, in the art; by them it was communicated to the women of Surāṣṭra, and from them it passed to the females of various regions. — WILSON.

Lauhitya (Lauhitya) : An ancient river mentioned in the Purāṇas, now part of the Brahmaputra.

Laukika (Laukika) : "Worldly", the opposite to *daivika* or 'Divine', — e.g., The *apsarāses* are thus distinguished, thirty-four of them being specified as *laukika*, and ten as *daivika*.

Lava (Lava) : The younger of the twin sons of Rāma by Sītā, and king of Śrāvastī, in northern Kośala, by which a part of Oude is commonly understood. He was trained up his mother in the hermitage of Vālmīki, and appears to have become a strong muscular man; having also acquired great skill in archery. When Rāma sent off a horse, previous to its sacrifice, Kuśa and Lava seized it, and maintained their hold till Rāma himself came and recognised his two sons.

Lavaṇa (Lavana) : **1.** A *rākṣasa* chief, the son of Madhu, who reigned at Mathurā; he was killed by Śatrughna, who took possession of his capital; **2.** One of the *narakas*, (the salt) in which those are punished who associate with women in a prohibited degree.

Lekhas (Lekhas) : A class of deities of the sixth *manvantara*.

Leśa (Lesa) : A son of Suhotra, of the line of the kings of Kāśī.

Libations (Libations) : To be offered to the gods, sages, and progenitors, with the parts of the hand severally sacred to each. The offerer is first to bathe, dress in clean clothes, and scatter water thrice to gratify the gods; as many times to please the *ṛṣis*; and once to propitiate Prajāpati; he must also make three libations to satisfy the progenitors. For full details see *VP*, pp. 302, 303.

Light, or fire (Light, or fire) : See TEJAS.

Līlā (Lila) : A pastime; but mythologically used of certain libidinous amusements of gods among mortals on earth. Kṛṣṇa's adventures with the *gopis* and Śiva's pastimes at Madurā, are termed *līlās* in Sanskrit books.

Liṅga Purāṇa (Linga Purana) : The Purāṇa in which Śiva explained the objects of life, viz., virtue, wealth, pleasure, and final liberation at the end of the Agni *kalpa*. Professor Wilson says there is nothing in it like the phallic orgies of antiquity: it is all mystical and spiritual. The *liṅga* is twofold, external and internal . . . whatever may have been the origin of this form of worship in India, the notions upon which it was founded, according to the impure fancies of European writers, are not to be traced in even Śaiva Purāṇas.

Liṅgadhārī (Lingadhari) : One who wears a small *liṅgam* on his person,

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usually in a little silver box, hanging on his breast from a string round the neck; or sometimes fastened to his right arm.

Liṅgādikāries (Lingadikaries) : A sect of the Badagas who wear the *liṅgam*. The division was occasioned by the act of a headman of the Ādikāries, who, to appease the cravings of hunger, ventured to eat a little meat. His descendants are not allowed to wear the *liṅgam*, and can only intermarry with common Badagas.

Liṅgam (Lingam): In grammar means Gender. Mythologically it designates a phallic emblem, and is represented by a cylindrical stone rounded off at the top; and at the other end inserted in masonry or in the ground, but transfixing another horizontal and flat stone named *yoni*. This emblem is placed in the open field, on the way side, and in temples, and worshipped from the Himālayas to Cape Comorin; and from the mouths of the Ganges to those of the Indus. The worship of the *liṅgam* and *yoni* marks the Śaivas; the worship of the *liṅgam* alone denotes the Vīra Śaivas. The latter attach a further meaning to the word, indicating various heavens or *lokas* in the invisible world. The uppermost in the Brahmā, or sometimes Śiva *liṅgam*; concerning which metaphor is exhausted.

Liṅgāyats (Lingayits) : A caste who carry the *liṅga* or emblem of Śiva tied round their necks: some keep it in a gold or silver case, and others tie it up in a cloth; but in all instances it is worn round the neck. They are for the most part traders in grain and spices. The Liṅgāyats consist of many clans who do not intermarry, but can eat together. They are very stationary in their habits; are respected by other castes, but regarded as exceedingly stubborn, especially when irritated. They inter the remains of their *guru* or priest in a mosque, after the Mussulman fashion, and their devotion to the worship of the tomb cannot be surpassed. They bury their dead, and it is their custom to assemble round a corpse and partake of food before interring it. They universally abstain from animal food and intoxicating liquors. The women are very good looking.

Lobha (Lobha) : "Covetousness", a son of Brahmā — being one of his progeny of virtues and vices as enumerated in the *Viṣṇu Purāṇa*. In another part of the same Purāṇa, Lobha is described as the son of Dharma by one of the daughters of Dakṣa; also as the son of Adharma (vice) and it states that he was married to Nikṛti and their progeny was Krodha, Himsā, &c.

Lohitas (Lohitas) : A class of deities in the twelfth *manvantara*.

Loka Pālaka (Loka Palaka) : World-protector, an epithet constantly given by Hindu writers to a *rājā*.

Lokākṣī (Lokakshi) : One of the pupils of Pauṣyiñji, and a teacher of *Sāmaveda*.

Lokāloka (Lokaloka) : The mountain belt beyond the sea of fresh water;

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the circular boundary between the world and void space. The mountain ranges encircling the world is termed *lokāloka*, because the world is separated by it from that which is not world. The Mahommedan legends of Koh Kaf, 'the stony girdle that surrounds the world', are evidently connected with the *lokāloka* of the Hindus. According to the *Śiva Tantra*, the El dorado, at the foot of the *lokāloka* mountains, is the play-ground of the gods. — *VP*, p. 202.

Lokapālas (Loka-palas) : The rulers stationed by Brahmā for the protection of the different quarters of the world; they are termed the regents of the east, south, west and north. In another part of the *Viṣṇu Purāṇa* eight are mentioned as regents of the spheres; or eight deities in that character; Indra, Yama, Varuṇa, Kuvera, Vivasvat, Soma, Agni, and Vāyu.

Lokas (Lokas) : The seven spheres above the earth.

1. Prājāpatya or *pitṛ loka*.
2. *Indraloka*, or *svarga*.
3. *Marutloka*, or *divaloka*, heaven.
4. *Gandharbhaloka*, the region of celestial spirits, called also *maharloka*.
5. *Janaloka*, or the sphere of the saints.
6. *Tapaloka*, or the world of the seven sages.
7. *Brahmaloka*, or *satyaloka*, the world of infinite wisdom and truth.

For a full account of these *loka*s, see the *Viṣṇu Purāṇa*, pp. 212-15. In the *Brahmavaivartta Purāṇa* another *loka* is mentioned as the residence of Kṛṣṇa denominated *Goloka*; it is far above the three worlds, and has, at five hundred millions of *yojana*s below it, the separate *loka*s of Visṇu and Śiva, Vaikuṇtha and Kailāsa. This region is indestructible, while all else is subject to annihilation, and in the centre of it abides Kṛṣṇa, of the colour of a dark cloud, in the bloom of youth, clad in yellow raiment, splendidly adorned with celestial gems, and holding a flute. He is exempt from *māyā* and all qualities, eternal, alone, and the *paramātmā*, or supreme soul of the world.

Lomaharṣaṇa (Lomaharshana) : A name of Sūta.

Lomapāda (Lomapada) : A king of the Aṅgas in whose reign there was a great dearth for want of rain. "The sufferings of the earth-mother were shared by all living creatures; the gasping land was too feeble to bring forth fruit or herb, so the animals died and the men grew wan from hunger." Lomapāda, after in vain supplicating Viṣṇu, called his councillors together, and was advised to allure Ṛṣyaśṛṅga from his father's hermitage in the forest, as the youth was destined to be the achiever of noble deeds; and that in return the grateful clouds would pour their treasures of rain on the thirsty land. See ṚṢYAŚṚṄGA.

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Lopamudrā (Lopamudra) : The name of a girl who is made by Agastya (q.v.) of the most graceful parts of the animals of the forest. She was named Lopamudrā from the distinctive beauties (*mudrā*) of animals, as the eyes of deer, &c., being subjected to loss (*lopa*) in her superior charms. When marriageable she became the wife of Agastya. — WILSON, XI, 322.

Lyric Poetry (Lyric Poetry) : There are several works of this class in Sanskrit literature, of which the principal are the following: the *Ṛtusaṁhāra*, or a description of the Seasons, attributed to Kālidāsa; the *Meghadūta* or cloud messenger, also by Kālidāsa, — a poem in which a demi-god, separated by fate from his wife, is imagined to make a cloud, the messenger to her of his woes, and incidentally as it were describes his course over a large tract of India; the *Amarūśataka,* or hundred stanzas of Amarū, on amatory feelings and scenes, the natural sense of which commentators have twisted into a mystical character, so as to make them appear less objectionable, especially as they were supposed by some to have been composed by the clebrated theologian Śaṅkara, when he had animated the dead body of king Amarū; these stanzas have an epigrammatic character, and share in this respect the style of the first *śataka*, or hundred verses on love by Bhartṛhari; the *Bhāminīvilāsa* by Jagannātha Paṇḍitarāja, in four books, the second of which is connected with amatory subjects, while the third is a beautiful elegy on the death of the poet's wife; the *Gītagovinda* by Jayadeva, who probably lived in the twelfth century, which in ten sections describes the amours of Kṛṣṇa with the cowherdesses, his separation from his wife Rādhā, and his ultimate reconciliation with her, and which like the *Amarūśataka* has also been explained in a mystical sense, (see GITAGOVINDA), Kṛṣṇa then being represented as the soul, which for a time becomes estranged from the supreme soul, but finally returns to it. This poem differs from those mentioned before in being intended for singing, and for representation at a festival held in honour of Viṣṇu; it combines the lyric and melodramatic character."—GOLDSTÜCKER.*

* *Chamber's Encyclopaedia*, Vol. VIII, p. 476.

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Mabali (Mabali) : A name of Bali, q.v.

Mabalipuram (Mabalipuram) : A sacred place 34 miles north of Madras called the Seven Pagoḍās.

Mada (Mada) : Insanity. One of the progeny of Brahma, — *Viṣṇu Purāṇa*, p. 50.

Mada (Mada) : A demon, created by the sage Cyavana, intoxication personified; in terror of whom and of the power of the saint, the gods acceded to the participation of the Aśvini Kumāras in divine honours. Mada was afterwards divided, and distributed amongst dice, women, and wine. — WILSON, XI, 263.

Mada (Mada) : The juice which exudes from an elephant's temples in the season of rut. Wilson says it is rather extraordinary that this juice should have been unnoticed by modern writers on natural history until the time of Cuvier, although mention of it is made by Strabo from Megasthenes. The exudation and fragrance of this fluid is frequently alluded to in Sanskrit poetry. Its scent is commonly compared to the odour of the sweetest flowers, and is then supposed to deceive and attract the bees. On each side of the elephant's temples there is an aperture about the size of a pin's head whence the juice exudes. In the *Meghadūta* we read—

> "Where the wild elephant delights to shed
> The juice exuding fragrant from his head." — I. 132.

And in the *Ṛtusaṁhāra*, as quoted by Wilson —

> "Roars the wild elephant inflamed with love,
> And the deep sound reverberates from above;
> His ample front, like some rich lotus, shows
> Where sport the bees, and fragrant moisture flows." — II.15.

Madārī (Madari) : A tribe of snake-charmers and jugglers. They rear both snakes and scorpions which they carry about the country for exhibition. In decoying snakes from holes, or from any places in which they may have secreted themselves, they are marvellously clever. They seem to accomplish the feat mainly by playing plaintive strains on a musical instrument. In tricks of jugglery they appear to be equally accomplished. — SHERRING.

Madayantī (Madayanti) : The wife of the Rājā Saudāsa, q.v.

Mādhava (Madhava) : A name of Kṛṣṇa, which may be either derived as a patronymic from Maṭha, who is mentioned among his ancestors, or be considered equivalent to Madhusūdana, 'Slayer of Madhu'.

Mādhavācārya (Madhavacharya) : The founder of a school of philosophy,

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opposed to the system of Vyāsa in the *Brahma Sūtras*; and that contained in the last portion of the *Bhagavad Gītā*; maintaining that the Divine being and the soul of man (*paramātmā* and *jīvātmā*) are two, separate and distinct. Hence his system is spoken of as the *dvaita*. It closely resembles that termed the Sātvata which was revived by Rāmānujācārya and is now found to prevail to some extent in all large communities. See SĀTVATA. [From the Supplement →] Lived in the commencement of the fourteenth century. He was the minister of one of the earliest chiefs of Vijayanagar. His Digvijaya is a composition of high literary and polemical pretension, but not equally high biographical value. —WILSON, *Works*, I, p. 198.

Mādhava-Madhu (Madhava-Madhu) : The names of two of the months as they occur in the Vedas, and belonging to a system now obsolete; corresponding to the lunar months Māgha and Phālguna, or December and January.

Mādhavas (Madhavas) : The name of a tribe, descendants of Madhu the son of Vṛṣa.

Madhu (Madhu) : **1.** One of the sons of Kārttavīrya; **2.** A son of Vṛṣa; **3.** A son of Devakṣatra. All the above are of the race of Yadu to whose family, the Yādavas, Kṛṣṇa belonged; **4.** The name of a formidable *rākṣasa* chief, termed a great demon, probably one of the aborigines, who was killed by Kṛṣṇa.

Madhuvana (Madhuvana) : The grove of Madhu, the demon referred to above. After his death Śatrughna founded a city on the spot, which was called Mathurā; this became celebrated as a holy shrine, and it was here that Dhruva performed penance.

Madhvācārya (Madhwacharya) : A celebrated Vaiṣṇava teacher, who is placed by Professor Wilson in the thirteenth century.

Mādhyandina (Madhyandina) : A teacher of the white *Yājuṣ*.

Madirā (Madira) : One of the wives of Vasudeva.

Madra (Madra) : **1.** One of the four sons of Śivī; who has given a name to a province and tribe in the north of India; **2.** The name of a river that rises in the Vindhya mountains.

Madrabhujiṅgas, Madras, Madreyas (Madrabhujingas, Madras, Madreyas) : Tribes of people mentioned in the Purāṇas but not yet satisfactorily identified.

Madras (Madras) : A people of the Panjab, whose capital was Sakala, the Saṅgala apparently destroyed by Alexander. Śalya, one of the principal leaders and warriors of the party of Duryodhana, was a king of the Madras.

Mādrī (Madri) : One of the wives of Pāṇḍu, and mother of Nakula and Sahadeva, by the celestial twin-sons, the Aśvinī.

Magadha (Magadha) : The modern Bihar. A celebrated country in the

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Purāṇas, which furnish lists of the kings who reigned over it.

Magadha (Magadha) : The bard and herald of the Hindus, being attached to the state of all men of rank to chant their praises, celebrate their actions, and commemorate their ancestry. (WILSON). The name of a herald, a bard who was produced at the sacrifice performed by Brahmā at the birth of Pṛthu.

Māgha (Magha) : A lunar mansion in Āśarbhī, in the Central *avasthāna*.

Māgha (Magha) : The name of one of the lunar months corresponding to December.

Mahābali (Mahabali) : A name of Bali, q.v.

Mahābhadra (Mahabhadra) : One of the four great lakes, the waters of which are partaken of by the gods. The *Bhāgavata* calls it a lake of honey.

Mahābhārata (Mahabharata) : This huge epic, which is in all probability later in date than the *Rāmāyaṇa*, and consists of about 220,000 long lines, is rather a cyclopaedia of Hindu mythology, legendary history, and philosophy, than a poem with a single subject. It is divided into eighteen books, nearly everyone of which would form a large volume; and the whole is a vast thesaurus of national legends, said to have been collected and arranged by Vyāsa (the supposed compiler of the Vedas and Purāṇas), a name derived from a Sanskrit verb, meaning "to fit together", or "arrange".

The following is an outline of the leading story, though this occupies little more than a fifth of the whole work, numerous episodes and digressions on all varieties of subjects being interspersed throughout the poem:

According to the legendary history of India, two dynasties were originally dominant in the north — called Solar and Lunar, under whom numerous petty princes held authority, and to whom they acknowledged fealty. The most celebrated of the Solar line, which commenced in Ikṣvāku, and reigned in Oude, was the Rāma of the *Rāmāyaṇa*. Under this dynasty the Brāhmaṇical system gained ascendancy more rapidly and completely than under the Lunar kings in the more northern districts, where fresh arrivals of martial tribes preserved an independent spirit among the population already settled in those parts.

The most famous of the Lunar race, who reigned in Hastināpura, or ancient Delhi, was Bharata, whose authority is said to have extended over a great part of India, and from whom India is to this day called by the natives Bhāratavarṣa (the country or domain of Bharata). This Bharata was an ancestor of Kuru, the twenty-third in descent from whom was the brāhmaṇa Kṛṣṇa Dvaipāyana Vyāsa (the supposed author of the *Mahābhārata*), who had two sons, Dhṛtarāṣṭra and Pāṇḍu. The former though blind, consented to assume the government when resigned by his younger brother Pāṇḍu, and undertook to educate, with his own hundred sons, the five reputed sons of his brother. These five sons were: 1st Yudhiṣṭhira (i.e., "firm in battle"); 2nd, Bhīma (i.e., "terrible"); 3rd, Arjuna

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(i.e., "upright"); 4th, Nakula (i.e., "a mungoose"); 5th, Sahadeva (i.e., "a twining plant").

The three first were born from Pāṇḍu's wife, Pṛthā, or Kuntī, but were really her children by three gods, viz., Dharma, Vāyu and Indra respectively. The two last were children of his wife Mādrī, by the Aśvinī-Kumāras, or "twin-sons", i.e., of the Sun. As, however Pāṇḍu had acknowledged these princes as his sons, the objection to their birth was overruled by his example. Pāṇḍu (i.e., "the pale") was probably a leper, and so incapable of succession.

To make the genealogy more clear it may be shown in a tabular form as drawn up by Professor M. Williams.

Atri, the *muni*, generally reckoned among the *ṛṣi*s or sages.
|
Soma, (or Candra) the moon.
|
Budha (or Mercury) married Ilā, daughter of Ikṣvāku.
|
Pururuvas (or Aila) married the nymph Urvaśī.
|
Āyus.
|
Nahuṣa.
|
Yayāṭi (husband of Śarmiṣṭhā and Devayāṇī)

Line of Puru.	Line of Yadu.
Puru (king in Pratiṣṭhāna)	Yadu.
Duṣyanta (h. of Śakuntalā).	Vṛṣṇī.
Bharata	Devarāṭa
Hastin (built Hastināpura).	Audhaka.
Kuru.	Śūra.
Śāntanu —Satyavatī	Vasudeva, brother of Kuntī or Pṛthā.
	Kṛṣṇa and Balarāma, with whom the line becomes extinct. They were contemporary with the sons of Pāṇḍu and Dhṛtarāṣṭra.

Citrāṅgada. | Vicitravīrya son of both died childless. | Vyāsa son of Satyavatī married the two widows of Vicitravīrya. | Bhīṣma called Śāntanava and Gāṅgeya as son of Śāntanu by Gaṅgā.

Dhṛtarāṣṭra — Gāndhārī. | Kuntī or Pṛthā — Pāṇḍu — Mādrī. | Vidura called Kṣattṛi.

Karṇa. Yudhiṣṭhira Bhīma Arjuna. Nakula Sahadeva.

Duryodhana and 99 other sons.

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The characters of the five Pāṇḍavas are drawn with much artistic delicacy, and maintained consistently throughout the poem. The eldest, Yudhiṣṭhira, is a pattern of justice, integrity, and chivalrous honour and firmness. Bhīma is a type of brute courage and strength, of gigantic stature, impetuous and irascible; he is capable, however, of warm, unselfish love, and shows devoted affection for his mother and brothers. Arjuna, who is the chief hero of the poem, is represented as a man of undaunted courage, and, at the same time, generous, modest, and tender-hearted; of super-human strength, withal, and matchless in arms and athletic exercises. Nakula and Sahadeva are amiable, noble-minded, and spirited. All five are as unlike as possible to the hundred sons of Dhṛtarāṣṭra, commonly called the Kuru princes, or Kauravas, who are represented as mean, spiteful, dishonourable, and vicious. The cousins, though so uncongenial in character, were educated together at Hastināpura by brāhmaṇa named Droṇa, who found in the Pāṇḍu princes apt scholars. Their education finished, a grand tournament is held, at which the cousins display their skill in archery, the management of chariots, horses, &c. Arjuna especially distinguishes himself by prodigies of strength and skill; but suddenly a stranger enters the lists, named Karṇa, who, after performing the same feats, challenges Arjuna to single combat. But each champion is obliged to tell his name and pedigree, Karṇa's parentage being doubtful (he was really the illegitimate son of Pṛthā, by Sūrya (the sun), and, therefore, half-brother of Arjuna), he is obliged to retire ignominiously from the arena. Thus publicly humiliated, Karṇa joins the party of their enemies, the Kurus, to whom he renders important service. Enraged at the result of this contest, the Kurus endeavour to destroy the Pāṇḍavas by setting fire to their house; but they, warned of their intention, escape by an underground passage to the woods. Soon after, in the disguise of mendicant brāhmaṇas, they repair to the *svayaṁvara* of Draupadī, daughter of Drupada, king of Pāñcāla. Arjuna, by the exhibition of his gymnastic skill, wins the favour of the lovely princes, who becomes his bride. Strengthened by Drupada's alliance, the Pāṇḍu princes throw off their disguise, and the king, Dhṛtarāṣṭra, is induced to settle all differences by dividing his kingdom between them and his own sons, the Kurus. Yudhiṣṭhira, however, afterwards stakes and loses his whole territory at dice. His brothers then pass twelve years in the woods, in disguise, after which the war is again renewed. Kṛṣṇa, king of Dvārakā, in Guzerat (an incarnation of Viṣṇu), joins the Pāṇḍavas as charioteer to Arjuna. The rival armies meet near Delhi. The battle, which lasts for eighteen days, terminates in favour of the Pāṇḍavas, who recover their possessions, and the elder brother is elevated to the throne; Duryodhana and all the Kurus being slain in the conflict.

Thus the undivided kingdom of Hastināpura became the possession of the sons of Pāṇḍu; but they were so grieved by the dreadful slaughter which their ambition had occasioned, that they resigned their power. Their

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famous ally, Kṛṣṇa — who previous to his founding the city of Dvārakā, had been expelled from Mathurā (Muttra), the seat of his family — was accidentally killed in a thicket, and his sons, driven from their paternal possessions, sought refuge beyond the Indus.* See BHAGAVAD GĪTĀ, PĀṆḌAVAS, ARJUNA, &c. [From the Supplement →] The *Mahābhārata* may be regarded under a three-fold aspect; as a work relating events of an historical character; as a record of mythological and legendary lore; and as the source whence especially the military caste was to obtain its instruction in all matters concerning their welfare in this, and their bliss in a future life.

The *Mahābhārata* is a traditional record of an early period of Hindu history, compiled, however, by eminent men of the Brāhmaṇical caste, and modelled by them to suit a special purpose of their own, that of imposing their own law on the kṣatriya, or military caste. The fabric of the great epos was not built up at once. Different times supplied different materials for it, and with the importance of the object the greatness of the task increased.

Of all the traditions related in the *Mahābhārata*, there is, in the face of them none more opposed to the spirit of the Brāhmaṇical religion than the marriage of Draupadī to five husbands. Polyandry never found any place in the Brāhmaṇical Code, or in the habits of the Hindus, as we know them from their literature; and if, in spite of its thorough offensiveness, it nevertheless was imputed to the very heroes of the ancient epos, there seems to have been no alternative but to admit it is a real piece of history.

But if this marriage of Draupadī *is* a real event it throws at once the life of the Pāṇḍavas into such a remote period of Hindu antiquity, as to leave behind not only Manu, the oldest representative of Hindu law, but even those Vedic writings of Āśvalāyana and others, on which the ancient law of India is based. It remains to be seen whether there are not other facts recorded in the history of the war which likewise are at variance with this law, but were not, or could not be suppressed by the compilers of the *Mahābhārata*. For if there are they would still more strongly corroborate the conclusion we have drawn, and indicate a standard by which to test the age and the historical reliability of the record itself.

A few such facts may be mentioned. The institution of caste, as Mr. Muir, in his excellent work, has proved, did not exist at the earliest Vedic period. It was fully established, however, and circumscribed with stringent rules, at the time when the code of Manu was composed. At the Vedic period a warrior, like Viśvāmitra, for instance, could aspire to the occupation of a brāhmaṇa, and a brāhmaṇa, like Vasiṣṭha, or the son of Jamadagni, could be engaged in military pursuits. At the time of Manu such a confusion of occupations, as an orthodox Hindu would say, was no longer allowed; it recurs only at the latest period of Hinduism. Yet in the history of the great war we find the brāhmaṇa Droṇa not only as the military instructor of the

* Williams, *Indian Epic Poetry*.

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Kauravas and Pāṇḍavas, but actively engaged in a war against Drupada; we find him, too, as a king over half the kingdom of Pāñcāla; and finally as one of the commanders-in-chief of the Kauravas.

Another fact, which, after the establishment of caste, must have been highly objectionable, but could not be eliminated from the epos, is the disguise of the Pāṇḍavas. "False boasting of a higher caste" is an offence which Manu considers so grave that he ranks it with the killing of a brāhmaṇa; and there could certainly be no greater danger to the preservation of caste than the possible success of false pretenders. We have seen, however, that the chief personages of the great epos, the Pāṇḍavas, though kṣatriyas, assume the character of brāhmaṇas, and even retain it at the tournament of Drupada; that Yudhiṣṭhira, too, resorts to the same "false boasting of a higher caste" a second time, when he offers his services to king Virāṭa. Had it been possible to suppress such a dangerous precedent, there is little doubt that the Brāhmaṇical arrangers of the national tradition would not have held up their military heroes as successful violators of the law which they were bent on inculcating to the kṣatriyas.

Those events which bear on the law of marriage and inheritance, form another class of passages in the *Mahābhārata* which forcibly prove that the incidents described must have been historical and anterior to the classical state of Hindu society. Nor is it possible to assume that the occurrences mentioned in those passages are innovations of Manu and the lawgivers; the contrary is the case. It is Manu who criticises them, and rejects their authoritativeness; as in the instances of Vicitravīrya, and the mode adopted to raise children for a deceased relative. Manu admits that the practice existed, but strongly condemns it.

A comparison between the marriage law as mentioned by Manu, and that alluded to in some passages of the *Mahābhārata* leads to an analogous inference. Manu limits the right of a girl to choose herself a husband to the condition that her father did not give her away in marriage at the proper time. In the epos a girl often chooses her husband before her father gives her away. This mode was called the *svayaṁvara* or self-choice. We see it observed in the marriage of Pāṇḍu with Pṛthā, Nala with Damayantī, &c., and we have a full description of it when Draupadī chooses Arjuna. This greater freedom of women is consonant with the position which, to judge from some Vedic hymns, they must have held in society during the Vedic time, but it is foreign to the period of Manu. No such privilege as the *svayaṁvara* is mentioned in the code of Manu.

Enough has been adduced to indicate that there are portions in the *Mahābhārata* — occupying a considerable part of it — in which a state of Hindu society is pictured that is anterior to the code of Manu; and an investigation of those portions would show that this society differs from the society mirrored by this ancient code not only in ragard to positive laws, but

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also in customs and morality.*

Mahābhoja (Mahabhoja) : A pious prince, the son of Sātvata. The name is sometimes read Mahābhāga.

Mahādeva (Mahadeva) : (A Rudra) The name of the eighth manifestation of the Rudra — an account which Wilson says is grounded apparently on Śaiva or Yogī mysticism; **2.** A name of Śiva.

Mahājvālā (Mahajwala) : The name of one of the *narakas*, in which the crime of incest is punished.

Mahāmagha (Mahamagha) : The occurrence of the full moon in or about the asterism Māgha, with other astronomical incidents, which occur once in twelve years, and which time is auspicious for bathing. At Khumbhakoṇam there is a large tank, the water of which is supposed to rise once in twelve years, on the above occasion, and when people in great members assemble from distant place to bathe and obtain remission of sins.

Mahāmaya (Mahamaya) : The king of Atala, the first of the seven regions of *pātāla*.

Mahāmoha (Mahamoha) : "Extreme illusion", causing addiction to the enjoyments of sense; one of the five kinds of obstruction to the soul's liberation; or as they are called in the Pātañjala philosophy, one of the five afflictions — the 'five-fold Ignorance' of the *Viṣṇu Purāṇa*.

Mahān (Mahan) : One of the eleven Rudras.

Mahānābha (Mahanabha) : A *daitya* of great prowess, one of the sons of Hiraṇyākṣa.

Mahānada (Mahanada) : A river in Orissa.

Mahānandī (Mahanandi) : One of the ten Śaiśunāga kings of Magadha, the son of Nandivardhana.

Mahānīla (Mahanila) : A powerful, many-headed serpent. One of the progeny of Kadru.

Mahantu (Mahantu) : A prince, the son of Dhīmat; he lived during the Svāyambhuva *manvantara*.

Mahāpadma (Mahapadma) : **1.** A prince, the son of Mahānanda; his name was Nanda, but he was remarkably avaricious. He was born of a śūdra woman, and after him the kings of the earth were to be all śūdras. Like Paraśurāma he endeavoured to annihilate the kṣatriya race, and brought the whole earth under one umbrella. He and his descendants, termed the nine Nandas, reigned a hundred years; when the dynasty was overturned by the brāhmaṇa Kauṭilya (also called Cāṇakya and Cāṇakī) who placed Candragupta on the throne. (See the *Mudrā-Rākṣasa*; *Hindu Theatre*, Vol.

* Abridged from GOLDSTÜCKER, on *Hindu Epic Poetry*, in the *Westminster Review*, April 1868.

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2.); 2. The name of one of the progeny of Kadru, a powerful many-headed serpent; 3. One of the four elephants that support the earth; usually designated the magnanimous Mahāpadma, at the southern quarter. *See* VIRUPĀKṢA.

Mahāpuruṣa (Mahapurusha) : Great or supreme spirit; *puruṣa* meaning that which abides or is quiescent in body; incorporated spirit. It is a name applied to Viṣṇu; who is any form of spiritual being acknowledged by different philosophical systems: he is the Brahmā of the Vedānta, the *Īśvara* of the Pātañjala, and the *puruṣa* of the Sāṁkhya school.

Mahārājas (Maharajas) : A little assumed by the chiefs of the sect of Vallabhācāryas; besides this proud designation they have other distinctive titles, such as Vallabha Kula, Guru, &c. The members of the sect are widely diffused throughout western and central India. It has been remarked as a curious feature in the notions of this sect that the veneration in which the Gosāins, or heads, are held, is paid solely to their descent and unconnected with any idea of their sanctity or learning: and that though they are not unfrequently destitute of all pretentions to individual respectability, they nevertheless enjoy the unlimited homage of their followers.

The doctrine that the *guru* or *mahārāj* is the impersonation of Kṛṣṇa himself, that God and the *guru* are necessarily to be worshipped, and that the sectary is bound to bestow on him 'his body, organs of sense, life, heart, and other facilities, and wife, house, family, property, with his own self', tended to much evil. The gross abuse which was made of this tenet, became apparent in a remarkable trial, the so-called *mahārāj* Libel case, which occurred in 1861, in the Supreme Court of Bombay, and revealed the licentiousness of some of the then *mahārāja*s of the sect at Bombay; the defendant sued for libel being a highly respected and distinguished member of the sect, Mr. Karsandas Mulji, who had the courage of calling, in a native newspaper, on the *mahārāja*s to reform, and to return to the ancient Hindu faith.

Mahārāṣṭra (Maharashtra) : The name in the Purāṇas of the Mahratta country.

Maharloka (Mahar-loka) : The heaven of celestial spirits, the sphere of saints, situated at the distance of ten million leagues above Dhruva: the inhabitants dwell in it throughout a *kalpa* or day of Brahmā. Those who are distinguished for piety, abide, at the time of dissolution, in *maharloka* with the *pitṛ*s, the Manus, the seven *ṛṣi*s, the various orders of celestial spirits, and the gods. Then at the end of a *kalpa*, when the heat of the flames that destroy the world reaches to *maharloka*, the inhabitants repair to *janaloka*, within subtile forms, destined to become re-embodied, in similar capacities as their former, when the world is renewed at the beginning of the succeeding *kalpa*. This continues throughout the life of Brahmā; at the expiration of his life all are destroyed; but those who have thus attained a

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residence in the *Brahmaloka* by having identified themselves in spirit with the Supreme, are finally resolved into the sole existing Brahmā. See WILSON'S *Notes to VP*, p. 633.

Mahāroman (Maharoman) : One of the kings of Mithilā, the son of Kṛtarāta.

Mahāsvāt (Mahaswat) : A prince, the son of Amarṣa, a descendant of Rāma.

Mahat (Mahat) : Intellect; the first product of *pradhāna*, sensible to divine, though not to merely human organs, is, both according to the Sāṁkya and Purāṇa doctrines, the principle called *mahat*, literally the Great, explained as 'the production of the manifestation of the qualities': *mahat*, the great principle, is so termed from being the first of the created principles, and from its extension being greater than that of the rest. *Mahat* is also called *Īśvara*, from its exercising supremacy over all things. The Purāṇas generally attribute to *mahat*, or Intelligence, the act of creating. *Mahat* is therefore the divine mind in creative operation, the νους ὁ διακοσμων τε παντων ναιτιος of Anaxagoras; an ordering and disposing mind, which was the cause of all things. See WILSON'S *Notes to VP*, p. 15.

Mahātala (Mahatala) : The fifth of the seven divisions of *pātāla*, with a sandy soil, embellished with magnificent palaces, in which dwell numerous *dānava*s, *daitya*s, *yakṣa*s and the great snake-gods.

Māhātmya (Mahatmya) : A legendary and local description of the greatness or holiness of particular temples, or individual divinities. A chapter taken from some Purāṇa, descriptive of the virtues of some place or person, is termed a *māhātmya*. — WILSON.

Mahāvanso (Mahavanso) : A work written in the Pāli language, and which Professor Weber considers to have a resemblance to the Adventures of Odysseus and his companions on the island of Kirke. He furnishes the following epitome of the story. When Vijaya, sent into exile on account of his insolence by his father Sihabāhu, king of Lāla, landed in Laṅkā with 700 companions exhausted by the fatigues of the voyage, they immediately fell in with the tutelary divinity of the island, the god Upaplavanna (Viṣṇu), who was sitting in the form of a devotee at the foot of a tree, for the purpose of receiving them and providing them with a counter-charm against enchantment. In reply to their inquiry he told them the name of the island, he besprinkled them with water out of his pitcher, tied charmed threads round their arms, and vanished. Immediately thereafter there appeared to them a *yakṣa* female attendant in a canine form. Although the Prince warned him not to do so yet one of the men followed her, saying to himself, "Where you see dogs you may look for a village." And so by and bye he found himself in the presence of her mistress, the *yakṣinī* Kuveṇi, who was sitting spinning under a tree near a tank. When he saw this tank and the anchoress

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sitting beside it, he bathed and drank from it, and collected edible roots, as well as water with lotus flowers. Whereupon she stood up and said to him, "Thou art my prey". Then he stood spell-bound; but because the charmed thread was on his hand she could not devour him; and although she begged him to give her the thread he would not. She therefore laid hold of him and cast him bellowing loudly (Od. X. 241) into an underground cave. And in like manner the whole 700 companions of the Prince were gradually one by one caught and shut up in the cave. Seeing that none of them came back Vijaya became anxious, went after them, and also arrived at the tank. Then he saw that there were no footsteps of any that had come out; but he saw the anchoress, and asked her "Hast thou not seen my attendantns?" She said, what are thy attendants to me, Prince? Drink and bathe! Then he perceived that she was a *yakṣiṇī*, and springing, seized her, saying "Slave, deliver up my attendants or I will put thee to death." Struck with terror she begged for her life. 'Lord, grant me life; I will give thee a kingdom; I will serve thee as thy wife, and do everything that thou may'st wish." In order to avoid the risk of a similar danger being repeated, he made her swear an oath, (Od, X. 299, 343.) Forthwith she restored to him his attendants, supplied them all with abundant food, &c. She afterwards changed her form to that of a maiden of 16 and was married to the Prince — after a time however he put her away again when the opportunity presented itself of winning a queen consort of equal rank to himself, in the daughter of Pāṇḍava king of Madhura; and the *yakṣiṇī* met her death by the hand of one of her *yakṣa* relations, who was enraged on account of her treachery.*

Mahāvīci (Mahavichi) : The name of one of the *narakas* beneath the earth.

Mahāvīra (Mahavira) : **1.** One of the sons of Priyavrata, according to the *Bhāgavata*; the one who had Krauñcadvīpa assigned to him; **2.** A son of Savana, king of the seventh *dvīpa*; **3.** The name of a division of Puṣkaradvīpa.

Mahāvīra (Mahavira) : The twenty-fourth *tīrthaṁkara* of the Jains. His first birth, which occurred at a period indefinitely remote, was as Nayasāra, headman of a village in the country of Vijaya. His peity and humanity elevated him next to the heaven called Saudharma, where he enjoyed happiness for some oceans of years. He was next born as Marīci, the grandson of the first *tīrthaṁkara* Ṛṣabha, thence transferred to the *Brahmaloka*, whence he returned to earth as a worldly-minded and sensual brāhmaṇa, the consequence of which was his repeated births in the same caste, each birth being separated by an interval passed in one of the Jain heavens, and each period of life extending to many lakhs of years. He then became Viśvabhūta, prince of Rājagṛha, and next a Vāsudeva named Tripṛṣṭa (q.v.) then a *cakravartī* Priyamatira (q.v.) then a Nandana leading a life of devotion.

On the return of the spirit of Nandana to earth it first animated the

* *Indian Antiquary*, June 1872.

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womb of the wife of a brāhmaṇa, but Mahendra, disapproving of the receptacle as of low caste, transferred it to the womb of Triśalā the wife of Siddhārtha, of the family of Ikṣvāku, and prince of Rāvaṇa, in Bharatakṣetra. Mahāvīra was born on the thirteenth of the light fortnight of Caitra: the fifty-six nymphs of the universe assisted at his birth, and his consecration was performed by Śakra and the other sixty-three Indras. The name given by his father was Varddhmāna, as causing increase of riches and prosperity, but Śakra gave him also the appellation of Mahāvīra as significant of his power and supremacy over men and gods.

Mahāvīra married Yaśodā, daughter of the prince Samaravīra. By her he had a daughter Priyadarśana, who was married to Jamāli, a prince, one of the saint's pupils, and founder of a schism. Siddārtha and his wife died when their son was twenty-eight-year-old, on which Mahāvīra adopted an ascetic life, the government devolving on his elder brother Nandivarddhana. After ten years of abstinence and self-denial at home he commenced an erratic life, and the attainment of the degree of Jina.

During the first six years of his peregrinations, Mahāvīra observed frequent fasts of several months' duration, during each of which he kept his eyes fixed upon the tip of his nose, and maintained perpetual silence. He was invisibly attended by a Yakṣa named Siddhārtha, who, at the commands of Indra watched over his personal security, and where speech was necessary acted as spokesman. In his travels he acquired a singular follower named Gośāla, a man of low caste who acted as a sort of buffoon.

It is not the duty of a Jain ascetic to inflict tortures on himself: his course of penance is one of self-denial, fasting, and silence; and pain, however meritorious its endurance, must be inflicted by others, not himself. Mahāvīra voluntarily exposed himself to maltreatment at the hands of various savage tribes, offering no resistance, but rather rejoicing in his sufferings. At the end of the ninth year he relinquished his silence in answer to a question put by Gośāla, but continued engaged in the practice of mortification and in an erratic life.

In the course of twelve years and six months he attained the *kevala*, or *only knowledge*. This occurred under a *sāl* tree, on the north bank of the Ṛjupalika. Indra instantly hastened to the spot accompanied by thousands of deities, who all did homage to the saint. He commenced his instructions on a stage erected for the purpose by deities, a model of which is not uncommonly represented in Jain temples. The following is the introductory lecture ascribe to Mahāvīra by his biographer.

"The world is without bounds like a formidable ocean; its cause is action (*karma*) which is as the seed of the tree. The being, (*jīva*) invested with body, but devoid of judgement, goes like a well-sinker ever downwards, by the acts it performs, whilst the embodied being which has attained purity goes ever upwards by its own acts, like the builder of a palace. Let not any one

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injure life, whilst bound in the bonds of action; but be as assiduous in cherishing the life of another as his own. Never let any one speak falsehood, but always speak the truth. Let everyone who has a bodily form avoid giving pain to others as much as to himself. Let no one take property not given to him, for wealth is like the external life of men, and he who takes away such wealth commits as it were murder. Associate not with women, for it is the destruction of life; let the wise observe continence, which binds them to the Supreme. Be not encumbered with a family, for by the anxiety it involves the person separated from it falls like an ox too heavily laden. If it be not in their power to shun these more subtle destroyers of life, let those who desire so to do avoid at least the commission of all gross offences."

When Mahāvīra's fame began to be widely diffused, it attracted the notice of the brāhmaṇas of Magadha, and several of their most eminent teachers undertook to refute his doctrines. Instead of effecting their purpose, however, they became converts, and constituted his *gaṇadharas*, heads of schools, the disciples of Mahāvīra, and teachers of his doctrines, both orally and scripturally.

The period of his liberation having arrived, Mahāvīra resigned his breath, and his body was burned by Śakra and other deities, who divided amongst them such parts as were not consumed by the flames, as the teeth and bones, which they preserved as relics; the ashes of the pile were distributed amongst the assistants; the gods erected a splendid monument on the spot, and then returned to their respective heavens. — WILSON'S *Works,* Vol. I, p. 304.

Mahāvīrya (Mahavirya) : **1.** A prince, the son of Vṛhaduktha, one of the kings of Mithilā; **2.** A son of Bhavanmanyu, a descendant of Bharata.

Mahāviśuba (Mahavishuba) : The great equinox when the sun is in the third degree of Vaiśākha and the moon is in the head of Kṛttikā. At this time offerings are to be presented to the gods and to the manes, and gifts are to be made to the Brāhmaṇas by serious persons. Liberality at the equinoxes is always advantageous to the donor. — *VP*, p. 225.

Mahāyajñas (Mahayajnas) : The great sacrifices, the great obligations, or as Sir W. Jones terms them sacraments, are but five, viz.:

1. *Brahma-yajña*, sacret study;
2. *Pitṛ-yajña*, libations to the manes;
3. *Deva-yajña*, burnt offerings to the gods;
4. *Bali-yajña*, offerings to all creatures.
5. *Uri-yajña*, hospitality.

The *Prajāpati-yajña*, or propagation of offspring, and *Satyajña*, observance of truth, are apparently later additions. — WILSON'S *Notes to VP.*

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Mahāyuga (Mahayuga) : The aggregate of four *yugas* or ages, viz.:

Kṛta yuga	4000
Sandhyā	400
Sandhyāṁśa	400
	4800
Tretā yuga	3000
Sandhyā	300
Sandhyāṁśá	300
	3600
Dvāpara yuga	2000
Sandhyā	200
Sandhyāṁśa	200
	2400
Kali yuga	1000
Sandhyā	100
Sandhyāṁśa	100
	1200

If these divine years are converted into years of mortals, by multiplying them by 360, a year of men being a day of the gods we obtain the years of which the *yugas* of mortals are respectively said to consist.

4800 × 360	=	1,728,000
3600 × 360	=	1,296,000
2400 × 360	=	864,000
1200 × 360	=	432,000
A *mahāyuga*	=	4,320,000

So that these periods resolve themselves into very simple elements; the notion of four ages in a deteriorating series expressed by descending arithmetical progression, as 4, 3, 2, 1 : the conversion of units into thousands; and the mythological fiction that these were divine years, each composed of 360 years of men.

It does not seem necessary to refer the invention to any astronomical computations, or to any attempt to represent actual chronology.—Wilson's *Notes to VP.*

Mahendra (Mahendra) : **1.** One of the seven main chains of mountains in Bhārata. Mahendra is the chain of hills that extends from Orissa and the northern Circars to Goṇḍvānā, part of which, near Gañjam, is still called

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Mahendra Malei, or hills of Mahendra; **2.** The name of a star in the tail of the celestial porpoise; **3.** The name of a river mentioned in the Purāṇas.

Mahendrī and Māheśvarī (Mahendri and Mahesvari) : Two of the Śaktis, or eight goddesses so termed, who attend on Śiva when he appears as the terrific and destructive deity Bhairava, who is propitiated by offerings of wine and blood.

Maheśvara (Maheswara) : A name of Siva, 'the great Lord'.

Maheyas (Maheyas) : People living near the Mahī river.

Mahī (Mahi) : A river, the Mahy of western Mālwā.

Mahīdhara (Mahidhara) : The son of Devadatta (q.v.).

Mahikas, or Mahiṣas (Mahikas, or Mahishas) : Supposed to be the ancient name for the inhabitants of Mysore.

Mahinasa (Mahinasa) : One of the eleven Rudras.

Mahiṣakas (Mahishakas) : An ancient name of the people of Mysore.

Mahiṣāsura (Mahishasura) : The chief of the demons, who had discomfited all the gods and expelled them from paradise. The gods, thus forced to wander like mortals on the face of the earth, had recourse to Brahmā, Viṣṇu, and Śiva, and these were filled with the greatest indignation at the audacity of the demon. A fiery light issued from their faces when in this state of fury. A similar light or energy simultaneously proceeded from all the other divinities. This unprecedented energy, emanating from the bodies of all the gods, produced by concentration, a female, filling the three worlds with her brilliance. This was Durgā or Devī. The gods furnished her with weapons. Thus produced and equipped, riding on a lion she attacked the demon. He advanced furious with rage, assuming different forms, now an elephant, now a buffaloe. The goddess fought him with the aid of her lion, and after a short struggle cut off his head.

This struggle of the goddess with Mahiṣāsura is annually commemorated in Bengal at the festival called the *Durgā-Pūjā*.*

Mahiṣmat (Mahishmat) : A prince of the Yadu race, the son of Sahanjī.

Mahiṣmatī (Mahishmati) : A city on the road to the south (*Mahābhārata, Udyoga Parva*) which is commonly identified with Culī Maheśvar, on the Narmadā.

Mahodaga (Mahodaga) : An anchorite who refused to attend the *aśvamedha* proclaimed by Viśvāmitra in behalf of Triśaṅku, and was in consequence changed into a ferocious hunter, unmoved at the spectacle of suffering, and taking pleasure in destroying life. — *Iliad of the East*, p. 67.

Mahodara (Mahodara) : One of Rāvaṇa's councillors—distinguished for

* *Mārkaṇḍeya Purāṇa*, by Rev. K.M. Bannerjea.

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wisdom. It was he who induced Kumbhakarṇa to come to the aid of Rāvaṇa.

Mahyuttaras (Mayuttaras) : A people to the north of the river Mahi.

Maināka (Mainaka) : A son of Himavat and Menā; the brother of Gaṅgā and Pārvatī.

Maināka (Mainaka) : The golden-hearted mountain that dwelt at the bottom of sea; who aided Hanumān by rising to the surface for him to rest on as he was flying over to Laṅkā. This was done at the suggestion of the spirit of the ocean who whispered to Maināka, 'Hanumān, son of the wind, is in peril, Maināka.' Thou dost owe thy life to his father; rise up from the depths of my kingdom, O Pearl among mountains, that the gallant messenger of Rāma may rest on thy summit. So the golden-hearted mountain rose up through the whispering waters, all clothed in fluttering verdure, that was skimmering with ocean spray. 'It was generous of thee', Hanumān said, to force thy way through the waters to afford me a resting place. But tell me why was thy golden-hearted mountain sunk away thus in the depths of the sea? Then the Spirit answered: 'In the early days we had wings and could roam through Indra's world. But all creatures were in constant terror, lest they should be crushed by these flying monsters; so the great Father, in whose sight life is precious, charged Indra to take these wings from the mountains. But it is a glorious delight to fly. There is no joy in life to be compared to it. Who would not rather die than lay aside his wings. So I fled from the god's command. But Indra pursued me, and in his wrath burned my wings by *vajra*, the thunderbolt. And he had slain me utterly, but that thy father, the kindly wind, who had fluttered often among my groves and prairies, snatched me up in his arms, and carried me to the large-hearted sea. 'Thou has known sorrow', he said to her, have pity, then, and shelter this poor Maināka. 'So the generous Sea took me to her breast, and hid me away from the Storm-god. And I have dwelt many years beneath the waters; but when I heard thou wast weary, Hanumān, in spite of my dread of Mahendra, I came forth to bring thee rest. Stay then on the summit of my mountain, and then continue thy voyage refreshed.' Hanumān said he had promised to perform his exploit without taking any rest, but with thanks continued his journey. Then Indra smiled down and said 'Rest without fear, noble Maināka, for the kindness thou hast shown to that messenger of Rāma, I forgive thee about the matter of the wings. So the golden-hearted mountain, all a flutter with trees and verdure, remained in the midst of the sea; once more brightened by sunbeams, and sung to by birds and zephyrs.— *IE*, 207.

Maitreya (Maitreya) : **1.** A disciple of Parāśara, to whom the *Viṣṇu Purāṇa* is related in reply to his inquiries; he is also one of the chief interlocutors in the *Bhāgavata*, and is introduced in the *Mahābhārata*, (*Vana Parva*, Śl 10) as a great *ṛṣi*, or sage, who denounces Duryodhana's death. In the *Bhāgavata* he is also termed Kauśaravi; **2.** A son of Mitrāyu, from whom the

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Maitreya brāhmaṇas were descended; **3.** A brāhmaṇa, in the play of the Toy cart; the friend and companion of Cārudatta; the Vidūṣaka or Gracioso of the play, a character of mixed shrewdness and simplicity, with an affectionate disposition.

Maitreyas (Maitreyas) : A tribe of brāhmaṇas descended from Mitrāyu.

Maitrī (Maitri) : Friendship, daughter of Dakṣa, wife of Dharma.

Makandi (Makandi) : The capital of southern Pāñcāla, the country north of the Ganges as far as to the Cambal.

Makara (Makara) : A huge amphibious monster, usually taken to be the shark of crocodile, but depicted in the signs of the zodiac with the head and forelegs of an antelope, and the body and tail of a fish. It is the ensign of the god of love. Varuṇa, the god of the sea, rides upon it through the waves, showing it to have been a *fish* of some sort. It is now the name of shark in many parts of India.

Maladas, Malajas, Malas (Maladas, Malajas, Malas) : Tribes of people enumerated in the Purāṇas, but not satisfactorily identified.

Mālatī and Mādhava (Malati and Madhava) : A drama by Bhavabhūti, which has been translated by Prof. Wilson. The incidents of the story are varied, and some of them are highly dramatic. The fervour of attachment which unites the different personages of the drama so indissoluble in life and death is creditable to the national character. The passion of Mālatī is equally intense with that of Juliet; but her unconquerable reserve, even to the extent of denying her utterance to him she loves more than life, is a curious picture of the restraint to which the manners of Hindu women were subjected, even whilst they were in the enjoyment, as appears from the drama, of considerable personal freedem.—WILSON.

Mālavas (Malavas) : An aboriginal tribe dwelling along the Pārīpātra mountains.

Malaya (Malaya) : One of the seven chief chains of mountains in Bhārata; the southern portion of the Western Ghāṭs.

Malayas (Malayas) : The aboriginal tribes of the Southern Ghāṭs.

Malina (Malina) : The son of Tansu, a descendant of Puru.

Mallarāṣṭra (Mallarashtra): A name given in the Purāṇas to the Mahratta country.

Mallas (Mallas) : In Bhīma's *digvijaya* we have two people of this name, both in the east, one along the foot of the Himālaya, and the other more to the south.

Mālyavān (Malyavan) : One of the Śiva's principal attendants, who for interceding for one of his fellow-servants Puṣpadanta (q.v.) was sentenced to a similar punishment — namely, to leave the paradise of Kailāsa and be

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born as a human being. After a due interval Mālyavān was born at Pratiṣa, under the name of Gunādhya. — WILSON'S *Works*, Vol. III, p. 152.

Mālyavān (Malyavan) : The grandfather and prime minister of Rāvaṇa. He tried to dissuade Rāvaṇa from attempting to carry off Sītā, and afterwards urged him to send her back to Rāma. All his efforts being unavailing he sought in various ways to hinder the success of Rāma, and endeavoured to incite against him Jamadagnya, the great hero who had displayed such valour on the extirpation of kṣatriyas.

Mālyavān (Malyavan) : A mountain at the base of Meru, to the east.

Manas (Manas) : Mind; that which considers the consequence of acts to all creatures, and provides for their happiness. It is sometimes used as a synonym of *mahat*.

Manasā (Manasa) : 1. A form of Viṣṇu, when he was born of Sambhūti, along with the gods Abhūtarajasas, in the Rawala *manvantara*; 2. One of the four great lakes, the waters of which are partaken of by the gods.

Mānasa, Mānasarovara (Manasa, Manasarovara) : A celebrated lake situated in the centre of the Himālaya mountains, that was long considered to be the source of the Ganges and Brahmaputra rivers; with respect to the first of these the statement has been found to be erroneous; and we have no positive proofs of its accuracy with regard to the latter. — WILSON.

Mānasottra (Manasottra) : A prodigious range of mountains, running in a circular direction (forming an outer and an inner circle), situated in Puṣkara, the seventh *dvīpa*. The mountains are represented as 50,000 leagues high, and on the eastern face of the summit, the city of Indra is situated; that of Yama in the southern face; that of Varuṇa in the west, and that of Soma in the north.

Manasvinī (Manaswini) : The wife of Mikrānda, the great *muni*.

Manasya (Manasya) : A prince, the son of Mahānta, who reigned over India in the first, or Svāyambhuva *manvantara*.

Mañca (Mancha) : A raised platform, with a floor and a roof, ascended by a ladder. — *VP*, 553.

Mandahāra (Mandahara) : A minor *dvīpa*; the *Bhāgavata* and *Padma* name eight such islands, peopled for the most part by *mlecchas*, but who worship Hindu divinities.

Māṇḍakarṇī (Mandakarni) : A devout sage mentioned in the *Rāmāyaṇa*, who by his great and long-continued austerities had nearly raised himself to a position amongst the gods; the latter however sent five 'loveliest nymphs' to "seduce

> From his stern vows the great recluse,
> Though lore of earth and heaven he knew

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The hermit from his task they drew;
And made the great ascetic slave
To conquering love, the gods to save.
Each of the heavenly five became
Bound to the sage, his wedded dame."*

(— See PAÑCĀPSARAS)

Mandākinī (Mandakini) : A river near the hill Citrakūṭa in Bundelkhaṇḍ; regarded as a sort of sacred stream on account of Rāma, Lakṣmaṇa, and Sītā, having resided in its neighbourhood, Rāma thus points out to Sītā, some of the beauties of the river.

My life in fair Ayodhyā's town
Was not so sweet to me,
As gazing on this lovely flood,
That glorious hill and thee.

Bathe in the gentle stream, to her
With friendly love repair,
And pluck her lilies in thy play,
And twine them in thy hair.

This mount, with all its savage life,
Ayodhyā's city deem,
And on this beauteous river look
As our own Sarju's stream.

O Sītā, I am wild with joy,
So rare a lot is mine,
Cheered by a duteous brother's care,
And loved with love like thine.

— GRIFFITHS, *Scenes from the Rāmāyaṇa*

[From the Supplement →] A sacred stream often mentioned in the *Rāmāyaṇa*. It was near the woodland home of the sage Sutīkṣṇa.

Mandāra (Mandara) : The mountain which was used by the gods as a churning stick, at the churning of the sea of milk.

Māṇḍavī (Mandavi) : The third daughter of king Janaka; she was married to the third son of Daśaratha and brother of Rāma.

Māndehas (Mandehas) : Terrific fiends who attempt every night to devour the sun. The night is called Uṣā, and the day is denominated Vyuṣṭa, and the interval between them is called Sandhyā. On the occurrence of the awful Sandhyā, the Māndehas do their utmost to devour the sun; for Brahmā denounced this curse upon these terrific fiends, that without the power to perish they should die everyday (and revive by night), and therefore a fierce contest occurs daily between them and the sun. — *VP*. The *Vāyu* says the

* GRIFFITHS' *Rāmāyaṇa*, Vol, III.

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Māndehas are three crores in number. Prefessor Wilson says the story seems to be an ancient legend imperfectly preserved in some of the Purāṇas.

Māndhātṛ (Mandhatri) : A prince, the son of Yuvanāśva, of whose birth the *Viṣṇu Purāṇa* relates the following extraordinary legend. Yuvanāśva had no son, at which he was deeply grieved. The *munis* instituted a religious rite to procure him progeny, one night during its performance, the sages, having placed a vessel of consecrated water upon the altar, had retired to repose. It was past midnight when the king awoke, exceedingly thirsty; and unwilling to disturb any of the holy inmates of the dwelling, he looked about for something to drink. In his search he came to the water in the jar, which had been endowed with prolific efficacy by sacred texts, and he drank it. When the *ṛṣis* arose and found that the water had been drunk, they inquired who had taken it, and said, 'The queen that has drunk this water shall give birth to a mighty and valiant son.' 'It was I', exclaimed the Rājā 'that unwittingly drank the water'; and accordingly, in due course, the Rājā gave birth to a child from his right side. Indra became its nurse; and hence the boy was named Māndhātṛ. The boy grew up and became a mighty monarch. He married Bindumatī, and had by her three sons and fifty daughters. The latter were all married to the sage Saubhari, q.v.

Mandodarī (Mandodari) : The favourite wife of Rāvaṇa; the Diamond amongst beautiful women. When Rāvaṇa fell she stood by the corpse, and after uttering reproaches that he who had once loved her above all should have deserted her for Sītā, fell herself lifeless by the dead body of her husband.

Māṇḍukeya (Mandukeya) : A teacher of the *Ṛgveda*, the son of Indrapramati who imparted his Saṁhitā to his son, and it thence descended through successive generations as well as disciples.

Maṅgala (Mangala) : The fiery-bodied Mars, son of the Rudra Sārva and his wife Vikeśi.

Maṇi (Mani) : A powerful serpent, one of the progeny of Kadru.

Maṇidhaṅga (Manidhanga) : The king of a tract of country near the Vindhya mountains.

Manmatha (Manmatha) : A name of the Indian Cupid, the son of Viṣṇu, called also Kāma, q.v. He is represented as the cause of sensual love both in mortals and celestials, but more especially in the female sex: whilst his wife, Rati, inflames the fire in the male sex — like Venus of old.

Manojava (Manojava) : 1. The son of the Rudra Īśāna; 2. (Hanumān). The son of the Vasu Anila (Wind). Manojava means 'swift as thought'; 3. The Indra of the sixth *manvantara* was called Manojava.

Mantra (Mantra) : A hymn of invocation or form of prayer in the Sanskrit

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language. *Mantras* are used in the performance of every religious rite. They are various sorts, invocatory, evocatory, deprecatory, conservatory. They are beneficent, hurtful, salutary or pernicious. By means of them it is believed that great and various effects may be produced. Some are for casting out evil spirits; some for inspiring love or hatred, for curing diseases or bringing them on, for causing death or averting it. Some are of a contrary nature to others, and counteract their effect: the stronger overcoming the influence of the weaker. Some are potent enough, it is said, to occasion the destruction of a whole army: while there are others which the gods themselves are constrained to obey.

The *purohitas*, or domestic chaplains, of all Hindus, understand them best. They are indispensably necessary to them for accompanying the ceremonies which it is their office to conduct. But brāhmaṇas generally are conversant with these formulae; and when rallied upon the present state of their *mantras*, wholly divested as they are of their boasted efficacy and power, they answer that this loss of their influence is to be attributed to the *kali yuga*; the age of the world in which we now live, the iron age, the time of evil and misfortune in which everything has degenerated. See DUBOIS.

Manu (Manu): The head or ruler of an extensive period of time, termed a *manvantara*. Each *kalpa*, or creation of the world, is divided into fourteen *manvantaras* or intervals, over which a Manu presides. Six of these periods have passed; the first Manu was Svāyambhuva; the second Svarocisa, the third Auttamī; the fourth Tamasa; the fifth Raivata; the sixth Cākṣuṣa; these six Manus have passed away; the Manu who presides over the seventh, which is the present period, is Vaivasvata, the son of the sun, the wise lord of obsequies. The *Viṣṇu Purāṇa* contains an account of the *manvantaras* yet to come; and the names of the Manus who will preside over each. The Jainas have also fourteen Manus to whom they give names different to those in the Hindu Purāṇas.

Manu (Manu) : The Noah of the Hindus. The *Śatapatha Brāhmaṇa* contains an important legend of the deluge, but speaks of Manu simply, without assigning to him any patronymic, such as Vaivasvata, so that it is uncertain which Manu is referred to. — *OST*, Vol. I, p. 217. Monier-Williams writes of him as the seventh Manu, or Manu of the present period, called Vaivasvata, and regarded as one of the progenitors of the human race. He is represented as conciliating the favour of the Supreme in an age of universal depravity. Dr. Muir gives a translation of the legend in his *Orig. Sanskrit Texts*, Vol. I, p. 182; Prof. Max Müller has also translated it in his *An. Sans. Lit.*, p. 425. The following translation is from Prof. M. Williams' *Indian Epic Poetry*.

"It happened one morning that they brought water to Manu, as usual, for washing his hands. As he was washing a fish came into his hands. It spake to him thus: 'Take care of me and I will preserve thee.' Manu asked, 'From

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what wilt thou preserve me.' The fish aswered, 'A flood will carry away all living beings; I will save thee from that.' He said, 'How is thy preservation to be accomplished'? The fish replied, 'while we are small, we are liable to constant destruction, and even one fish devours another; thou must first preserve me in an earthen vessel; when I grow too large for that dig a trench, and keep me in that. When I grow too large for that, thou must convey me to the ocean; I shall then be beyond the risk of destruction.' So saying, it rapidly became a great fish, and still grew larger and larger. Then it said, 'After so many years the deluge will take place; then construct a ship, and pay me homage, and when the waters rise, go into the ship, and I will rescue thee.' Manu therefore, after preserving the fish as he was directed, bore it to the ocean; and at the very time the fish had declared he built a ship and did homage to the fish. When the flood rose he embarked in the ship and the fish swam towards him, and he fastened the ship's cable to its horn. By its means he passed beyond this northern mountain. The fish then said 'I have preserved thee; now do thou fasten the ship to a tree. But let not the water sink from under thee while thou art on the mountain. As fast as it sinks do thou go down with it'. He therefore so descended; and this was the manner of Manu's descent from the northern mountain. The flood had carried away all living creatures. Manu alone was left. Wishing for offspring he diligently performed a sacrifice. In a year's time a female was produced. She came to Manu. He said to her, 'Who art thou?' She answered, 'Thy daughter.' He asked, 'How lady art thou my daughter?' She replied, 'The oblations which thou didst offer in the waters, viz., clarified butter, thick milk, whey and curds; from these hast thou begotten me. I can confer blessings.' With her he laboriously performed another sacrifice, desirous of children. By her he had offspring, called the offspring of Manu; and whatever blessings he prayed for were all granted to him."

"From this interesting legend we learn that, according to its author's belief, Manu was not the creator of mankind, as some later accounts considered him to have been, but himself belonged to an earlier race of living beings, which was entirely destroyed by the deluge which is described. The legend regards him as a representative of his generation, who for some reason, perhaps his superior wisdom, or sanctity, or position, was selected out of the crowd of ordinary mortals to be rescued from the impending destruction. That he was regarded as a mere man, and not as a being of a superior order, is shown by the fact of his requiring the aid of a higher power to preserve him. A supernatural fish, apparently some divine person, conceived as taking the form of a creature which would be perfectly secure and at home in the midst of the raging waters, undertook to deliver him, and guided the ship on which he was directed to embark, through all dangers to its destined heaven. No one but Manu took refuge in the ship, for he alone, the story expressly records, was preserved, while all the other living beings were overwhelmed. Finding himself the sole survivor when the waters

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subsided, he became desirous of progeny; and with intense devotion performed certain religious rites in the hope of realizing his wish through their efficacy. As a result of his oblations, a woman arose from the waters into which they had been cast. A male and a female now existed, the destined parents of a new race of men who sprang from their union, — a union the fruitfulness of which was assured by their assiduous practice of sacred ceromonies. From Manu and Iḍā, we are expressly told, the race known as that of Manu, i.e., the race of men, was produced. The legend says nothing whatever of this race being originally characterized by any distinction of castes, or about four sons, the ancestors of brāhmaṇas, kṣatriyas, vaiśyas, and śūdras being born to Manu and Iḍā. We must therefore suppose that the author of the legend intends to represent the early race of mankind, or at least the first inhabitants of Bhāratavarṣa, as descended from one common progenitor without any original varieties of caste, however different the professions and social position of their descendants afterwards became. We are consequently entitled to regard this legend of the *Śatapatha Brāhmaṇa* as at variance with the common fable regarding the separate origin of the brāhmaṇas, kṣatriyas, vaiśyas and śūdras."—MUIR, *O.S.T.*, Vol. I, p. 185.

Manu (Manu) : The great Hindu law-giver who lived about 800 BC. The institutes of Manu, or code of laws still extant, is sometimes attributed to Svāyambhuva the first Manu. The Manu of the present period is sometimes considered the author of the Dharmaśāstra, the code which bears his name. "The name belongs to the Epic and Purāṇic periods. In the former we may trace in it the remains of the tradition of a first man, alike progenitor, or ever creator, like Prometheus, of his descendants, and law-giver. We should conceive its historical value to be the allusion to some legendary personage, such as every nation can boast of, who first wakes his countrymen from barbarism and a wild life, to the be light of civilisation and systematic government." — THOMSON. Manu was "a legislator and saint, a son of Brahmā, or a personification of Brahmā himself, the creator of the world and progenitor of mankind. Derived from the root *man* to think, the word means originally *man*, the thinker, and is found in this sense in the *Ṛgveda*.

"Manu as a legislator is identified with the Cretan Minos; as progenitor of mankind with the German Mannus: 'Celebrant carminibus antiquis, quod unum apud illos memoriae et annalium genus est, Tuisconem deum terra editum, et filium Mannum, originem gentis conditoresque. TACITUS, *Germanina*, Cap. II."— GRIFFITHS.

Manu (Manu) : **1.** The name, according to the *Bhāgavata* of one of the eleven Rudras; **2.** A sage, the son of Kṛśāswa and Dhīṣaṇa.

Manvantara (Manwantara) : A period equal to seventy-one times the number of years contained in the four *yuga*s, with some additional years: this is the duration of the Manu, the (attendant) divinities, and the rest,

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which is equal to 852,000 divine years, or to 306,720,000 years of mortals, independent of the additional period. Fourteen times this period constitutes a Brahmā day, that is a day of Brahmā, or a *kalpa*.

Māra (Mara) : The Buddhist Eros, or god of love, corresponding to the Hindu Kāma. One of the most celebrated scenes in the mythic history of Buddha is his temptation under the Bodhi tree by Māra, who at first attempted to frighten Buddha by legions of armed warriors; failing in this Māra tried to seduce him by his daughters the *apsarasa*s. The great sage however endured both temptations with unruffled equanimity, and eventually the tempter retired utterly baffled. Māra is located in the sixth or highest heaven, and has more or less influence over all the things beneath him.—Boyd.

Mārgaśīrṣa (Margashirsha) : The month which comprises the latter half of November and the former half of December. It is otherwise call Agrahāyana "the commencement of the year"; and although the Hindus now begin their year in the month Vaiśākha (April-May) we find in Prinsep's *Useful Tables*, part II. p. 18, that in Bentley's opinion, this month would have begun the year, before the use of a fixed calendar in India, between 693 and 451 BC.

Māri or **Māriammā** (Mari or Mariamma) : The demon goddess widely worshipped by all castes in southern India. Her name means the mother of death, or of contagious diseases, more especially of the small-pox. She is popularly supposed to inflict the small-pox, measles, and similar diseases, and also to deliver from them. Māriammā is represented in a sitting posture with four hands, in which she holds respectively a kind of drum call *ḍamaru*; a trident called *śūla*; a bundle of ropes called *pāśa*; and a skull. Her *pagoḍā*s are found everywhere, usually at some distance from the villages, in groves. Many of them are large, and surrounded with a wall, within which there is a vaulted stage, containing figures of wood, in which she is carried about at festivals; and in front of all of them stands a sacrificial altar of stone. In the *pagoḍā* is placed her image of stone, together with that of Vigheśvara.

The goddess has an annual festival in her honour, which lasts eight days, when her image is carried about every morning and evening. On the last day of the festival the women make offerings of boiled rice, &c. The men bring goats, swine, and cocks, and beheading them before the *pagoḍā*, ask the goddess to protect them in the coming year from all evil. At the same time *Rūpaka*s (q.v.) are acted, and there is much dancing.

Mārīca (Maricha) : **1.** A *daitya*, the son of Sunda; **2.** A celebrated *rākṣasa* of much vigour and daring, who assumed the garb of a penitent, and embraced an ascetic life, that his strength might be redoubled. It was at this period when he was living in the forest of Daṇḍaka, that he was visited by Rāvaṇa. The recluse prayed him courteously to name his errand. "How can I serve you, O Bull amongst malevolent beings," he said; "You are my

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sovereign; demand of me what you will'. Rāvaṇa replied that he wished Mārīca to help him to rob Rāma of his incomparable Star of Beauty, Sītā. Mārīca remonstrated in vain and tried to dissuade Rāvaṇa from the enterprise. Mārīca then took the form of a Gazelle, 'the like of which was never seen by mortal eyes', and passed the cabin of the exiles several times. See, Rāma, cried the delighted Sītā, clapping her hands for joy. She then begged him to pursue and capture it for her; and the hero bounded forth in pursuit of the radiant Gazelle, after committing Sītā to Lakṣmaṇa's care. Rāma after a long chase came up with the Gazelle, and shot it between the horns. As it staggered and fell its form was changed and the *rākṣasa* Mārīca, bleeding from a mortal wound, lay stretched upon the grass. Dying, the demon raised him on one arm, and shrieking in a voice that copied the tones of Rāma, "Help, Lakṣmaṇa, help, help", he fell back and expired.

The *rākṣasa*'s treacherous shriek went singing through the wood of Daṇḍaka and reached the hermitage where Lakṣmaṇa and Sītā were awaiting the return of Rāma. The startled princess urged the immediate departure of Lakṣmaṇa, and though he strongly objected to leave her alone he was overcome by her entreaties to go to the succour of Rāma, and it was during his absence that Rāvaṇa effected his purpose and carried off Sītā.—*IE.*

Maricī (Marichi) : **1.** A Prajāpati, one of the nine *brahmarṣis*, or mind-born sons of Brahmā; he was married to Sambhūti (fitness) one of the daughters of Dakṣa. Their son, Kaśyapa had an extensive posterity; **2.** The chief of the Maruts, or personified winds.

Maricīgarbhas (Marichigarbhas) : A class of deities belonging to the ninth *manvantara*.

Marīcipas or **Māṣas** (Marichipas and Mashas) : Two classes of supernatural beings, "of seed divine" who lead the lives of hermits.

Mariṣā (Marisha) : The daughter of the sage Kaṇḍu, and the nymph Pramlocā. An account of her birth has been given under Kaṇḍu: in a previous existence she was the 'widow of a prince, and left childless at her husband's death: she prayed to Viṣṇu that in succeeding births she might have honourable husbands and a son equal to a patriarch amongst men. The prayer was granted and she was married to the Pracetasas.

Marka (Marka) : One of the priests of the *asura*s, usually associated with Śanda, q.v.

Mārkaṇḍeya (Markandeya) : The son of the *ṛṣi* Mṛkaṇḍa.

Mārkaṇḍeya Purāṇa (Markandeya Purana) : This Purāṇa contains an account of the nature of Vāsudeva, and an explanation of some of the incidents described in the *Mahābhārata*. It was narrated in the first instance by the Muni Mārkaṇḍeya, and in the second place by certain fabulous birds, of heavenly descent, profoundly versed in the Vedas. It

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contains a long episodical narrative of the actions of the goddess Durgā, and furnished the pomp and circumstance of the great festival of Bengal, the *Durgā Pūjā*, or public worship of that goddess. Professor Wilson says this Purāṇa has a character different from that of all the others; it contains few precepts, moral or ceremonial. Its leading feature is narrative, and it presents a succession of legends, most of which, when ancient, are embellished with new circumstances; and when new, partake so far of the spirit of the old, that they are disinterested creations of the imagination, having no particular motives.

Marriage (Marriage) : The forms of marriage are eight, the Brāhma, Daiva, the Ārṣa, Prājāpatya, Āsura, Gāndharva, Rākṣasa and Paiśāca. These different modes of marriage are described by *Manu*, III.27 &c. The *Viṣṇu Purāṇa* describes the kind of maiden that should be selected by the man who has finished his studies, and proposes to enter into the married state. She should be a third of his own age; one who has not too much hair, but is not without any; one who is not very black nor yellow complexioned, and who is not from birth a cripple or deformed: he must not marry a girl who is vicious or unhealthy, of low origin or labouring under disease; one who has been ill brought up; one who talks improperly; one who inherits some malady from father or mother; one who has a beard, or is of a masculine appearance; one who speaks thick or thin, or croaks like a raven; one who keeps her eyes shut, or has the eyes very prominent; one who has hairy legs, or thick ankles; or one who has dimples in her cheeks when she laughs;* let not a wise and prudent man marry a girl of such a description; nor let a considerate man wed a girl of a harsh skin; or one with white nails; or one with red eyes; or with very fat hands and feet; or one who is a dwarf, or who is very tall; or one whose eyebrows meet, or whose teeth are far apart and resemble tusks.

Marṣṭi, Marṣṭimat (Marshti, Marshtimat) : Two of the sons of Śaraṇa of the family of Vasudeva.

Marttikavatas (Marttikavatas) : Princes of Mṛttikavatī.

Maru (Maru) : **1.** The son of Sīghra, a descendant of Rāma. In the *Viṣṇu Purāṇa* it is stated that Maru is, through the power of devotion, (Yoga) still living in the village called Kalapa, and in a future age will be the restorer of the kṣatriya race in the solar dynasty; **2.** The name of the son of Hariyaṣwa, king of Mithilā.

Marubhaumas (Marubhaumas) : The inhabitants of Marubhūmi, the desert: an aboriginal tribe occupying the sandy deserts of Sindh.

Marudeva (Marudeva) : A prince, the son of Supratītha, a descendant of Ikṣvāku.

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* For the credit of Hindu taste it is to be noticed that the commentator observes the hemistich in which this clause occurs is not found in all copies of the text. — Prof. Wilson.

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Māruti (Maruty) : A name of Hanūman, the offspring of Marut, a name of Pavana or Vāyu, all meaning wind.

Marut-loka (Marut-loka) : The heaven of the winds and vaiśyas.

Maruts (Maruts) : The winds. The sons of Diti, who having lost her children prayed for a son of irresistible prowess who should destroy Indra. The *muni* Kaśyapa granted his wife the great boon she solicited, but with one condition; that she should be pregnant a hundred years, and maintain a rigid observance of all religious rites during the whole period. Indra watched for an opportunity of frustrating her intentions, and in the last year of the century, an opportunity occurred. Diti retired one night to rest without performing the prescribed ablution of her feet, and fell asleep: on which Indra devided the embryo in her womb into seven portions. The child, thus mutilated, cried bitterly. Indra failing to silence it again divided each of the seven portions into seven, and thus formed the swift-moving deities called Maruts (winds). They derived this appellation from the words with which Indra had addressed them (*mārodih*, weep not), and they became forty-nine subordinate divinities, the associates of the wielder of the thunderbolt. — *VP*. This legend, says Professor Wilson, occurs in all the Purāṇas in which the account of Kaśyapa's family is related. The *Viṣṇu Purāṇa* in another place, says the winds were the children of Marutvatī. The Maruts are said to have given Bharata a son named Bharadvāja. q.v. Among the lesser gods, an important share of adoration is enjoyed by a group aowedly subordinate to Indra, — involving an obvious allegory, — the Maruts, or Winds, who are naturally associated with the firmament. We have, indeed, a god of the wind, in Vāyu: but little is said of him, and that chiefly in association with Indra, with whom he is identified by scholiasts on the Veda. The Maruts, on the contrary, are frequently addressed as the attendants and allies of Indra, confederated with him in the battle with Vṛtra, and aiding and encouraging his exertions. They are called the sons of Pṛṣnī, or the earth, and also Rudras, or sons of Rudra: the meaning of which affiliations is not very clear, although, no doubt, it is allegorical. They are also associated, on some occasions, with Agni; an obvious metaphor, expressing the action of wind upon fire. It is also intimated that they were, originally, mortal, and became immortal in consequence of worshipping Agni, which is also easy of explanation. Their share in the production of rain, and their fierce and impetuous nature, are figurative representations of physical phenomena. — Wilson.

Marutta (Marutta) : **1.** A celebrated Cakravarttī, or universal monarch, the son of Avikṣit. A Sanskrit verse thuse sets forth the splendour of his proceedings : "There never was beheld on earth a sacrifice, equal to the sacrifice of Marutta : all the implements and utensils were made of gold. Indra was intoxicated with the libations of *soma* juice, and the brāhmaṇas were enraptured with the magnificent donations they received. The winds

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of heaven encompassed the rite as guards, and the assembled gods attended to behold it." Marutta reigned 85,000 years, according to the *Mārkaṇḍeya Purāṇa*; **2.** A son of Karandhama, a descendant of Turvasa.

Marutvatī (Marutwati) : One of the daughters of Dakṣa, who was married to Dharma.

Mātali (Matali) : The charioteer of Indra. It was he who was sent to convey Yayāti to heaven, when Indra invited him thither. The *Padma Purāṇa* relates a philosophical conversation that took place between the king and Mātali, in which the imperfection of all corporeal existence, and the incomplete felicity of every condition of life are discussed. These attributes belong, it is said, even to the gods themselves, for they are affected with disease, subject to death, disgraced by the passions of lust and anger, and are consequently instances of imperfection and of misery. Various degrees of vice are then described, and their prevention or expiation are declared to be the worship of Śiva or Viṣṇu, between whom there is no difference; they are but one, as is the case indeed with Brahmā also; for 'Brahmā, Viṣnu, and Maheśvara are one form, though three gods; there is no difference between the three: the difference is that of attributes alone.' See YAYĀTI. [From the Supplement →] Mātali is the celestial charioteer who is sent to Rāma with Indra's car of Victory before the last combat with Rāvaṇa. It was Mātali who told Rāma not to aim at the demon's heads, but at his heart, and thus effected his destruction.

Mātaṅga (Matanga) : **1.** A brāhmaṇa mentioned in the *Daśakumāra* who was killed while trying to preserve the life of another brāhmaṇa. On reaching the city of souls, Yama said to Candragupta 'This man's hour is not yet come. He died in defence of a brāhmaṇa. That one virtuous act effaces all his former sins. Let him behold the penalty paid to the wicked, and then restore him to his former body. Returning to life his adventures were still more remarkable. Aided by a prince whom he met in the forest he penetrated the path to *pātāla*. On arriving near the city, he cast himself into the flames of a fire he had prepared and rose again in an angelic form. A damsel richly arrayed and numerously attended, who said her name was Kālindī, daughter of the king of *asura*s, and that she had come with the concurrence of her council to offer the kingdom and herself, twin wives, to his espousal. Mātaṅga married her and became king of *pātāla*. — WILSON's *Works*, Vol. IV, p. 174; **2.** A sage who lived in the wood of Ṛṣyamūkha, who cursed the monkey king Bālī, and charged him under pain of death never to enter the wood again, because he had flung the dead body of the giant Dundubhi there, after slaying him, and the blood defiled the hermitage of the sage. Hence it was that Sugrīva made this wood his residence, as he knew he was there safe from the anger of his brother Bālī.

Mathurā (Mathura) : A holy city, founded by Śatrughna, (the younger brother of Rāma). It is situated in the banks of the Yamunā, where a demon

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at one time resided, named Madhu. His son the *rākṣasa* Lavaṇa, was slain by Śatrughna, who afterwards built the shrine which obtained celebrity as a purifier from all sin. It was in this place that Dhruva's penance was performed.

Mati (Mati): Understanding—that which discriminates and distinguishes objects preparatory to their fruition by the soul. It is often used to signify mind, intellignece, knowledge, wisdom.

Matinara (Matinara): The son of Ṛkṣa, the fifteenth in descent from Puru. —*VP.*

Matsya (Matsya): **1.** The name of one of the Minor *dvīpas*; **2.** A teacher of the *Ṛgveda*, a disciple of Vedamitra.

Matsya, or fish Avatāra (Matsya, or fish Avatara): The first of the ten *avatāras* of Viṣṇu. When, at the end of the last mundane age, the *Bhāgavata Purāṇa* relates, Brahmā, the first god of the Trimūrti, had fallen asleep, a powerful demon, Hayagrīva, stole the Vedas which had issued from the mouth of Brahmā, and lay by his side. About that time, a royal saint Satyavrata, had by his penance attained the rank of a Manu, and Viṣṇu, who had witnessed the deed of Hayagrīva, and intended to slay him, assumed for his purpose the form of a very small fish, and glided into the hands of the saint when the latter made his daily ablutions in the river. Manu, about to release the little fish, was addressed and asked by it not to expose it to the danger that might airse to it from the larger fish in the river, but to place it in his water-jar. The saint complied with its wish; but in one night the fish grew so large, that at its request he had to transfer it to a pond. Yet soon the pond also becoming insufficient to contain the fish, Manu had to choose a larger pond for its abode; and, after successive other changes, he took it to the ocean. Satyavrata now understood that the fish was no other than Nārāyaṇa or Viṣṇu, and, after he had paid his adoration to the god, the latter revealed to him the imminence of a deluge which would destroy the world, and told him that a large vessel would appear to him, in which he was to embark together with the seven *ṛṣis*, taking with him all the plants and all the seeds of created things. Manu obeyed the behest of the god: and when the water covered the surface of the earth, Viṣṇu, again appeared to him in the shape of a golden fish with a single horn, 10,000 miles long; and to this horn Manu attached the vessel, by means of Viṣṇu's serpent serving as a cord. While thus floating in the vessel, Manu was instructed by the fish-god in the philosophical doctrines and the science of the supreme spirit; and after the deluge had subsided, the fish-god killed Hayagrīva, restored the Vedas to Brahmā, and taught them to the Manu Satyavrata, who in the present mundane age was born under the name of Śrāddhadeva, as the son of Vivasvat. A fuller account of this *avatāra* is given in the *Matsya Purāṇa*, where the instruction imparted to Manu by the fish-god includes all the usual detail contained in a Purāṇa (q.v.) that

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relating to creation, the patriarchs, progenitors, regal dynasties, the duties of the different orders, and so forth. In the *Mahābhārata*, where the same legend occurs, but without either that portion concerning Hayagrīva, or the instruction imparted by the fish, there is, besides minor variations, that important difference between its story and that of the Purāṇas, that the fish is not a personification of Viṣṇu, but of Brahmā, and that the deluge occurs in the present mundane age, under the reign itself of the Manu, who is the son of Vivasvat. The origin of this *avatāra* is probably a kindred legend, which occurs in the *Śathapatha Brāhmaṇa*, of the White *Yajurveda*; but there the fish does not represent any special deity, and the purpose of the legend itself is merely to account for the performance of certain sacrificial ceremonies.— MANU.

Matsya Purāṇa (Matsya Purana) : This Purāṇa, after the usual prologue of Sūta and the *ṛṣi*s, opens with the account of the *matsya* or 'fish' *avatāra* of Viṣṇu, in which he preserves a king named Manu, with the seeds of all things, in an ark, from the waters of that inundation which in the season of a *pralaya* overspreads the world. Whilst the ark floats fastened to the fish (Viṣṇu) Manu enters into conversation with him, and his questions, and the replies of Viṣṇu, forms the main substance of the compilation. The first subject is the creation, which is that of Brahmā and the patriarchs; the regal dynasties are next described; and then follow chapters on the duties of the different orders, &c. The account of the universe is given in the usual strain. Śaiva legends ensue; as the destruction of Tripurāsura; the war of the gods with Tāraka and the *daitya*s, and the consequent birth of Kārttikeya, with the various circumstances of Umā's birth and marriage, the burning of Kāmadeva; the destruction of the *asura*s Maya and Andhaka; interspersed with the Vaiṣṇava legends of the *avatāra*s. There are also chapters on law and morals, and one which furnishes directions for building houses and making images. See *Viṣṇu Purāṇa*, Preface.

Matsyas (Matsyas) : The people of Dinajpur, Rangpur, and Cooch Behar. There are, however, two Matsyas, one of which according to the *Yantra Samrāṭ*, is identifiable with Jaypur. In the *Digvijaya* of Nakula the Matsyas are placed farther to the west or in Guzerat.

Mattāṅgī (Mattangi) : The pariah woman on whom the head of Reṇukā was placed by Paruśarāma when he could not find the body of his mother. She has since been worshipped as a tutelar deity under the name of Ellammā (q.v.)

Maudga (Maudga) : A teacher of the *Sāmaveda*, and disciple of Devadarśa.

Maudgalyas (Maudgalyas) : A class of brāhmaṇas descended from Mudgala: they, as well as the Kaṇvas, were all followers or partisans of Aṅgiras.

Maunas (Maunas) : A dynasty of kings, consisting of eleven sovereigns; and forming part of the seventy-nine princes mentioned in the *Viṣṇu Purāṇa* as

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to reign over the earth for one thousand three hundred and ninety years.

Mauneyas (Mauneyas) : A name of the Gandharvas, dwelling in the regions below the earth, sixty millions in number, who defeated the tribes of the Nāgas, or snake-gods, seizing upon their most precious jewels and usurping their dominion.

Mauryas (Mauryas) : A race of kings of Magadha commencing with Candragupta, whose dynasty lasted for a hundred and thirty-seven years.

Maya (Maya) : A powerful *dānava*, of some note as the father of Vajrakāmā and Mahodārī.

Māyā (Maya) : Illusion. "Know that matter is illusion, and the great deity the possessor of illusion. The Vedāntists say that Brahmā, the self-resplendent, the supremely happy, and the one sole essence, assumes, unreally, the form of the world through the influence of his own illusion." —*OST*, Vol. III, p. 195. "In the spirit of the Berkeleyan theory they affirm that matter exists not independent of perception; and that substances are indebted for their seeming reality to the ideas of the mind. All that we see is *māyā*, deception, illusion. There are no two things in existence; there is but one in all. There is no second; no matter; there is spirit alone. The world is not God, but there is nothing but God in the world."—WILSON'S *Works*, Vol. II, p. 98.

Māyā (Maya) : 'Deceit'; **1.** A daughter of Adharma (vice); **2.** A daughter of Anṛta (falsehood).

Māyādevī (Mayadevi) : The supposed wife of the *asura* Śambara, who rescued Pradyumna when he was thrown into the sea as an infant, and swallowed by a fish (See PRADYUMNA). She had deluded Śambara for the purpose of protecting and rearing Pradyumna to whom she was afterwards married, and returned with him to Dvārakā to the great joy of Rukmiṇī and Kṛṣṇa.

Māyāvin (Mayavin) : An *asura* who challenged Bālī the monkey king to come and wrestle with him. Bālī rushed forth followed by his brother Sugrīva; when Māyāvin saw both of the formidable apes his courage failed him, and turning back into the forest he fled with the speed of the wind. The monkeys pursued him for many miles, but his swiftness of foot was extreme, and the morning dawned ere they had come up with him. Then just as they were close on his heels the wily demon stepped on one side, and rushed into a cavern whose entrance was concealed by shrubs and creeping plants. But Bālī had seen his place of refuge and followed him into it, requesting Sugrīva to remain outside. Sugrīva stood at the mouth of the cavern two days and nights, when concluding that his brother had been slain he blocked up the entrance of the cave by a huge stone in order that Māyāvin might not escape, and returned to tell the doleful news to the whole Simian tribe, that they might mourn for Bālī as never Ape was mourned before.

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Sugrīva was then made king; but one day Bālī himself reappeared, having been the victor over Māyāvin, but unable to get out of the cavern, and thinking that his brother had blocked it up in purpose to deprive him of his crown, vowed to take his life; Sugrīva however took refuge in the wood of Ṛṣyamūkha, from which Bālī had been excluded by the curse of sage Mātuṅga. — *IE*, 169.

Mayodaya (Mayodaya) : The ancient name of the city of Kanauj, q.v.

Medha (Medha) : 'Intelligence'; **1.** One of the three sons of Priyavrata who adopted a religious life; remembering the occurrences of a prior existence they did not covet dominion, but diligently practised the rites of devotion, in due season, wholly disinterested, and looking for no reward. — *VP*. **2.** A daughter of Dakṣa who was married to Dharma.

Medhātithi (Medaththi) : One of the sons of Priyavrata who became king of Plakṣa Dvīpa. He had seven sons, and the *dvīpa* was divided amongst them, each division being named after the prince to whom it was subject, the people enjoyed uninterrupted felicity, being sinless. — *VP*, p. 197.

Medhāvin (Medhavin) : A prince, the son of Sunaya, of the race of Puru.

Medicine (Medicine) : In medicine, as in astronomy and metaphysics, the Hindus once kept pace with the most enlightened nations of the world; and attained as thorough a proficiency in medicine and surgery as any people whose acquisitions are recorded, and as indeed was practicable, before anatomy was made known to us by the discoveries of modern inquirers. The *nidāna* or Diagnosis of Hindu medical books, appears to define and distinguish symptoms with great accuracy; and their *Dravyābhidhāne*, or *Materia Medica*, is sufficiently voluminous. They have also paid great attention to regimen and diet, and there are a number of works on the food and general treatment suited to the complaint, or favourable to the operation of the medicine administered. This branch they entitle *Pathyāpathya*. To these subjects are to be added the *Cikitsā*, or medical treatment of diseases, in which subject there are a variety of compositions, containing much absurdity with much that is of value; and the *Rasavidyā*, or Pharmacy, in which they are most deficient.

The *Āyurveda*, as the medical writings of highest antiquity and authority are collectively called, is considered to be a portion of the fourth or *Atharvaveda*, and is consequently the work of Brahmā—by him it was communicated to Dakṣa, the Prajāpati, and by him the two Aśvins, the sons of Sūrya, the Sun, were instructed in it, and they then became the medical attendants of the gods — a genealogy that cannot fail recalling to us the two sons of Esculapius, and their descent from Apollo. Now what were the duties of the Aśvins according to Hindu authorities? The wars between the gods and demons, and the conflicts amongst the gods themselves, in which wounds might be suffered although death was not inflicted, required

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chirurgical aid — and it was this accordingly which the two Aśvins rendered.

The meaning of these legendary absurdities is clear enough, and is conformable to the tenor of all history. Man, in the semi-barbarous state, if not more subject to external injuries than internal disease, was at least more likely to seek remedies for the former, which were obvious to his senses, than to imagine the means of relieving the latter, whose nature he could so little comprehend.* See SURGERY.

Mehtar, Mihtar (Mehtar, Mihtar) : The sweeper or scavenger caste, a very unclean and despicable tribe in the opinion of the Hindus. The caste has many sub-divisions which are perfectly distinct from one another and do not intermarry. In Oudh and some other districts the clans do intermarry. One sub-division, the Helas, will not touch dogs, an important distinction in the eyes of the caste because the cleaning and feeding of dogs is one of the usual duties that it performs.—SHERRING.

Mekala (Mekala) : A *ṛṣi*, the father of the river Narmadā; thence called Mekala and Mekalakanyā: the mountain where it rises is also called Mekalādri.

Mekalas (Mekalas) : A tribe which according to the Purāṇas live in the Vindhya mountains: this locality is confirmed by mythological personations. The *Rāmāyaṇa* places the Mekalas amongst the Southern tribes.

Menā (Mena) : A daughter of the Pitṛs, acquainted with theological truth and addicted to religious meditation; accomplished in perfect wisdom and adorned with all estimable qualities. She was married to Himavat, and was the mother of Maināka and of Gaṅgā, and of Pārvatī or Umā; **2.** A river.

Menakā (Menaka) : A divine nymph; one of the ten *apsarasā*s who are specified as of the *daivika* or divine class, and whose principal occupation is the interruption of the penances of holy sages.

Mendicant (Mendicant) : See VĀNAPRASTHA.

Meru (Meru) : In the earlier Epic period this is probably the name given to the high table-land of Tartary, to the north of the Himālaya range, from the neighbourhood of which the Āryan race may originally have pushed their way southwards into the peniusula, and thus have preserved the name in their traditions as a relic of the old mountain worship.** In the Purāṇas it is described as the golden mountain in the centre of Jambudvīpa. Its height is eighty-four thousand *yojana*s; and its depth below the surface of the earth sixteen thousand. Its diameter at the summit is thirty-two thousand *yojana*s; (the *yojana* is nine miles) and at its base sixteen thousand; so that this mountain is like the seed cup of the lotus of the earth. — *Vl*. Prof.

* WILSON's *Works*, III, pp. 269-73.

** Thomson.

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Wilson in a note states "the shape of Meru according to this description, is that of an inverted cone; and by the comparison to the seed cup its form should be circular: but there seems to be some uncertainty upon this subject amongst the Paurāṇics. The *Padma* compares its form to the bell-shaped flower of the *dhatūrā*. The *Vāyu* represents it as having four sides of different colours; or white on the east, yellow on the south, black on the west, and red on the north: but notices also various opinions of the outline of the mountain, which, according to Atri, had a hundred angles: to Bhṛgu a thousand; Sāvarṇī calls it octangular; Bhaguri quadrangular; and Varṣāyani says it has a thousand angles: Gālana makes it saucer-shaped; Garga, twisted, like braided hair: and others maintain that it is circular. The *Liṅga* makes its eastern face of the colour of ruby; its southern, that of the lotus; its western, golden; and its southern coral. The *Matsya* has the same colours as the *Vāyu* and both contain this line 'Four-coloured, golden, four-cornered, lofty:' but the *Vāya* compares its summit in one place to a saucer; and observes that its circumference must be thrice its diameter. The *Matsya* also says the measurement is that of a circular form but it is considered quadrangular. According to the Buddhists of Ceylon, Meru is said to be of the same diameter throughout. Those of Nepal consider it to be shaped like a drum."

On the summit of Meru is the vast city of Brahmā, extending fourteen thousand leagues and renowned in heaven; and around it in the cardinal points and the intermediate quarters; are situated the stately cities of Indra and the other regents of the spheres. Mount Meru is in short the Olympus of India.

Merubhūtas (Merubhutas) : See MARUBHAUMAS.

Merumandāra (Merumandara) : A mountain to the south of Meru with a large *pīpal* tree on its summit.

Meru-sāvarṇīs (Meru-savarnis) : The Manus from the ninth to the twelfth *manvantaras*; described in the *Vāyu* as the mind-engendered sons of a daughter of Dakṣa, by himself and the three gods Brahmā, Dharma, and Rudra, to whom he presented her on Mount Meru; whence they are called Meru-sāvarṇīs. They are termed Sāvarṇīs from their being of one family.

Mīmāṁsā Darśana (Mimansa Darsana) : "The founder of the Mīmāṁsā School was Jaimini, of whose history very little is known. He is described as a short young man, of light complexion, wearing the dress of a mendicant, and living at Nīlavata-Mūla. He was born at Dvaita-vana. Hist father, Śākaṭāyana, was author of a Sanskrit dictionary, and his son, Kṛti, worte certain verses in the *Devī-Bhāgavata*.

There are about twenty-six works extant, illustrating the Mīmāṁsā system, the chief of which are the *sūtras* of Jaimini; the *bhāṣya*, by Śāvara (and comments thereon by Bhaṭṭa, Vācaspati Miśra and Rāṇaka); the

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Śatika-Śāstra-Dīpikā, by Somanātha; the *Dharma-Dipikā*; the *Mīmāṁsā-Sāra*; and the *Mīmāṁsā Saṁgraha*.

From the three last-named works chiefly we gather the following abridgement of the system of Jaimini. He taught that God is to be worshipped only through the incantations of the Vedas: that the Vedas were uncreated, and contained in themselves the proofs of their own divinity, the very words of which were unchangeable. His reasonings on the nature of material things were similar to those of Gautama, insisting that truth is capable of the clearest demonstration, without the possibility of mistake. Creation, preservation, and destruction, he represented as regulated by the merit and demerit of works; while he rejected the doctrine of the total destruction of the universe. He maintained that the images of the gods were not real representations of these beings, but only given to assist the mind of the worshipper; that the mere forms of worship had neither merit nor demerit in them; and that the promises of the Śāstra to persons who presented so many offerings, so many prayers, &c., were only given as allurements to duty.

He directed the person, who sought final emancipation, to cherish a firm belief in the Vedas, as well as persuasion of the benefits of religion, and desire of being engaged in the service of the gods; and then, by entering upon the duties of religion, and by degrees ascending the states of a student, a secular, and a hermit, he would be sure to obtain final absorption in Brahmā.

Of the three divisions of the Veda, the first, called the *karma, kāṇḍa,* or "practical part", relates to religious *ceremonies* (including moral and religious obligations). This portion Jaimini has attempted to explain in his *sūtras*, and in the Pūrva Mīmāṁsā (i.e., *former* "Mīmāṁsā", which is commonly referred to when the term "*Mīmāṁsā*" simply is used), so-called in distinction from the Uttara (or latter) Mīmāṁsā ascribed to Vyāsa, which is the same as the Vedānta, and is founded on the *jñāna kāṇḍa* (or theological part) of the Vedas, treating of the *spiritual* worship of the Supreme Being or soul of the Universe.

Sound, says Jaimini, in opposition to the Naiyāyikas, who deny this, is *uncreated* and *eternal*, and is of two kinds, viz., *simple* sound, or that which is produced by an impression on the air without requiring an agent, as the name of God; and *compound* (symbolized or audible) sound. Thus, the state of the sea, in a perfect calm, represents simple, uncreated sound; but the sea, in a state of agitation, illustrates sound as made known by an agent.

Symbols, of sounds, or letters, are eternal and uncreated; as is also the meaning of sounds. For instance, when a person has pronounced *ka*, however long he may continue to utter *ka, ka,* it is the same sound, sometimes present and sometimes absent; but sound is never new. Its manifestation alone is new by an impression made upon the air. Therefore

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sound is God (Brahmā), and the *world* is nothing but *name.*

The Veda has no human origin, but contains in itself the evidence of divine authorship, and comes forth as the command of a monarch. It is incumbent on men to receive also, as divine, those works (of the sages) which are found to agree with the Veda, to contain clear definitions of duty, and to be free from contradictions.

What is religion? That which secures happiness. And it is the duty of man to attend to the duties of religion, not only on this account, but in obedience to the commands of God. The divine law is called *vidhi.*

Should anyone say, then I have nothing to do with other kinds of instruction, since this alone is divine. To that it is replied, that forms of praise, motives to duty, and religious observances, are auxiliaries to the divine law, and have, therefore, a relative sanctity and obligation.

There are five modes of ascertaining the commands of God, viz: (1) the subject to be discussed is brought forward; (2) questions respecting it are stated; (3) objections are started; (4) replies to these objections are given; and (5) the question is decided. He who acts in religion according to the decision thus come to, does well; and so does he who rejects what will not bear this examination; but he who follows rules which have been hereby condemned, labours in vain.

Those actions from which future happiness will arise are called religious, or good, because productive of happiness; and those which tend to future misery are called evil, on account of their evil fruits. Hence, according to Jamini, actions of themselves have in them neither good nor evil. Their nature can only be inferred from the declarations of the Veda respecting them, or from future consequences. The Hindus appear to have no just idea of *moral evil.*

Of all the works on the Civil and Canon Law, that of *Manu* is to be held in the greatest reverence, for Manu composed his work after a personal study of the Veda. Other sages have composed theirs from mere comments.

From the evidence of things which God has afforded, especially the evidence of the senses, mistakes cannot arise respecting secular or religious affairs. When there may exist error in this evidence, it will diminish, but cannot destroy the nature of things. If there be an imperfection in need, the production may be imperfect, but its nature will not be changed. The seat of error and inattention is to be found in this reasoning faculty, and not in the senses; error arising from the confused union of present ideas (*anubhava*) with recollection.

Some affirm that ideas are received into the understanding separately, and never two at the same instant. This is incorrect; for it must be admitted, that while one idea is retained, there is an opening left in the understanding for the admission of another. Thus, in arithmetical calculations, "one added to one makes two".

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The Veda has, in some parts, forbidden all injury to sentient beings, and in others has prescribed the offering of bloody sacrifices. Jaimini explains this apparent contradiction by observing that some commands are general, and others particular: that the former must give way to the latter, as a second knot always loosens, in a degree, the first. So, when it is said that Sarasvatī is altogether white, it is to be understood, not literally, but generally, for the hair and eyebrows of the goddess are not white. Therefore, in cases where general commands are given, they must be observed with those limitations which are found in the *śāstra.*

The promises of reward in the *śāstra* upon a minute attention to the different parts of duty, have been given rather as an incitement to its performance than with the intention of entire fulfilment. He who has begun a ceremony, but has, by circumstances, been unable to finish it, shall yet not be unrewarded.

The benefits resulting from the due performance of civil and social duties are confined to this life. Those connected with the performance of religious duties are to be enjoyed in a future state, while some meritorious action, or virtues, reap their reward both in the present and the future life.

Works give birth to invisible consequences — either propitious or otherwise — according to their nature; and, besides works, there is no other sovereign or judge. These consequences, ever accompanying the individual, as the shadow the body, appear in the next birth, in accordance with the time and manner in which those actions were performed in the preceding birth. "Works rule, and men by them are led or driven, as the ox with a hook in its nose."

The progress of all actions, whether they originate in the commands of the *śāstra*s, or in the customs of a country, are as follows: First, the act is considered and resolved on in the mind; then it is pursued by means of words; and, lastly, it is accomplished by executing the different constituent parts of the action. Hence it follows that religion and irreligion refer to thoughts, words, and actions. Some actions, however, are purely those of the mind, or of the voice, or of the body. The virtue or voice of all actions depend on the state of the heart.

The doctrine that, at a certain period, the whole universe will be destroyed at once, is incorrect. The world had no beginning, and will have no end. As long as there are works, there must be birth, as well as a world like the present, to form a theatre on which they may be performed, and their consequences either enjoyed or endured.

One of the sages of the Mīmāṁsā school thus expresses himself: 'God is simple sound. To assist the pious in their forms of meditation (or incantations). He is represented as light; but the power of liberation lies in the sound 'God — God'. When the repeater is perfect, the incantation, or name repeated, appears to him in the form of simple light or glory.

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The objects of worship, which are within the cognizance of the senses, are to be received; for without *faith* religious actions are destitute of fruit. Therefore, let no one treat an incantation as mere form of alphabetic signs, nor an image as composed of the inanimate material, lest he should be guilty of a serious crime.' — SMALL, *HSL.*

Mīnaratha (Minaratha) : A prince, the son of Anenas, a king of Mithilā of the family of Janaka.

Miśrakeśī (Misrakesi) : One of the *asparasa*s, a *laukika* nymph.

Mithi (Mithi) : A prince, the son of Nimi, the legend of whose birth is thus related in the *Viṣṇu Purāṇa*. As Nimi left no successor, the *muni*s, apprehensive of the consequences of the earth being without a ruler, agitated the embalmed body of Nimi, and produced from it a prince who was called Janaka, from being born without a progenitor. In consequence of being produced by agitation. (Mathana) he was further termed Mithi. The *Rāmāyaṇa* places a prince named Mithi between Nimi and Janaka, whence comes the name Mithilā.

Mithilā (Mithia) : The modern Tirhoot. Mithilā is celebrated in the Purāṇas as the country over which the descendants of Ikṣvāku reigned for a long period. Mithi, from whom the country derived its name, was the grandson of Ikṣvāku.

Mitra (Mitra) : **1.** One of the twelve Ādityas, the one who presides over the organs of excretion; **2.** A sage, one of the seven sons of Vasiṣṭha. — *VP.*

Mitra is the god of the day. Mitra is said to represent the sun by day, and Varuṇa the setting luminary. "Mitra re-appears in the Zendavesta as the well-known Mithra, who is the angel presiding over and directing the course of the sun." — *Quarterly Review,* July 1870.

Mitrasaha (Mitravsaha) : A prince, the son of Sudāsa. Having gone into the woods to hunt, he fell in with two tigers by whom the forest had been cleared of the deer. The prince slew one of these tigers with an arrow. At the moment of expiring the form of the animal was changed, and it became that of a fiend of a fearful figure and hideous aspect. Its companion, threatening the prince with its vengeance, disappeared. After some interval Saudāsa celebrated a sacrifice which was conducted by Vasiṣṭha. At the close of the rite Vasiṣṭha went out; when the *rākṣasa*, the fellow of the one that had been killed in the figure of a tiger, assumed the semblance of Vasiṣṭha, and came and said to the king "now that the sacrifice is ended, you must give me flesh to eat; let it be cooked and I will presently return. Having said this he withdrew, and transforming himself into the shape of the cook, dressed some human flesh which he brought to the king, who, receiving it on a plate of gold, awaited the re-appearence of Vasiṣṭha; as soon as the *muni* returned the king offered to him the dish. Vasiṣṭha knowing it to be human flesh was surprised at such an insult, and in his anger denounced a curse

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upon the Rājā, transforming him into a cannibal. "It was yourself replied the Rājā to the indignant sage, who commanded this food to be prepared." Vasiṣṭha, having recourse to meditation then detected the whole truth: but though the curse was partially withdrawn, the Rājā became a cannibal every sixth watch of the day for twelve years, and in that state wandered through the forests and devoured multitudes of men. On one occasion he met with a brāhmaṇa and his wife: seizing the husband, and regardless of the wife's reiterated supplications, he ate the brāhmaṇa as a tiger devours a deer. He returned to his wife Madayantī at the expiration of the period of his curse, but suffered from the imprecation of the brāhmaṇa's wife. — *VP.*

Mitravṛnda (Mitravrinda) : One of the seven beautiful wives of Kṛṣṇa.

Mitraya (Mitraya) : **1.** A scholar of Sūta's and teacher of the Purāṇas and legendary lore: he was also a composer of one of the Saṁhitās afterwards collected into *Viṣṇu Purāṇa*; **2.** The son of Divodāsa, from whom the Maitreya brāhmaṇas were descended.

Mlecchas (Mlechchas) : Outcastes. The *Viṣṇu Purāṇa* states that various kṣatriya races were degraded by Sagara, by being deprived of established usages and the study of the Vedas; and thus separated from religious rites, and abandoned by the brāhmaṇas, these different tribes became *mlecchas*.

Moha (Moha) : **1.** 'Dulness' or 'Stupefaction', a property of sensible objects; a kind of ignorance; or illusion produced by the notion of property or possession, and consequent attachment to objects, as children and the like, as being one's own. *Moha* also occurs in the *Bhāgavata* and *Matsya Purāṇa* amongst a series of Brahmā's progeny, or virtues and vices; *moha* is there translated by Wilson to mean Infatuation.

Mohinī (Mohini) : Viṣṇu in a female form. The product of Śiva's union with Mohinī was Ayenār, the only male among the *grāma-devatās*.

Mokṣa (Moksha) : Absorption into the Deity. The Hindu idea of supreme blessedness. It is only those who attain to a full knowledge of the nature of the deity, the soul, the intellect, &c., derived from meditation, the teaching of the *guru*, experience, penance, &c., or the exalted ascetic, who, by austerities is said to have annihilated his passions, and freed his soul from earthly desire, that is considered ripe for this final emancipation or *mokṣa.*

Monotheism (Monotheism) : In the *Viṣṇu Purāṇa* it is said, 'the only one God, Janārdana takes the designation of Brahmā, Viṣṇu, and Śiva, accordingly as he creates, preserves or destroys. This, says Professor Wilson, is the invariable doctrine of the Purāṇas, diversified only according to the individual divinity to whom they ascribe identity with *paramātmā* or *parameśvara*. In the *Viṣṇu Purāṇa* this is Viṣṇu; in the Śaiva Purāṇas, as in the *Liṅga*, it is Śiva; in the *Brahma-vaivartta* it is Kṛṣṇa. The identification of one of the hypostases with the common source, the triad, was an incongruity not unknown to the other theogonies; for Cneph amongst the

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Egyptians, appears on the one hand to have been identified with the Supreme Being, the indivisible unity, whilst on the other he is confounded with both Eureph and Ptha, the second and third persons of the triad of hypostases. CUDWORTH, Vol. I, pp. 4-18.

Moon (Moon) : The *Viṣṇu*, *Vāyu*, and *Padma Purāṇa*s all relate in detail the legends of the churning of the ocean, and state that the cool-rayed moon was one of the products of the operation; it was seized by Mahādeva. The *Viṣṇu Purāṇa* says that the chariot of the moon has three wheels, and is drawn by ten horses, of the whiteness of the jasmine, five in the right half of the yoke and five in the left. The horses drag the car for a whole *kalpa*. During the dark half of the month nectar and ambrosia are accumulated in the moon, and these are drunk by thirty-six thousand divinities during the light fortnight; the *pitṛ*s are nourished by it in the dark fortnight; vegatables with the cool nectary aqueous atoms it sheds on them; and through their development it sustains men, animals, and insects; at the same time gratifying them with its radiance — *VP*, p. 239. The orb of the Moon, according to the *Liṅga Purāṇa* is only congealed water.

Mṛcchakaṭi (Mrichchhakati) : The Toy-Cart; a Sanskrit drama of great interest both in the literary and national history of the Hindus. There is reason to infer that it was written much earlier than the tenth century. Its composition is attributed to a king named Śūdraka, but over what kingdom he ruled is not mentioned, though it gives him a high character both in arms and letters. The subject is the love of a respectable brāhmaṇa for a courtesan; the practice of antiquity, as regarded the intercourse of the sexes, being much more lax than in modern days. From the accuracy with which Bauddha observances are described, and the flourishing condition in which the members of that sect are represented to exist, it is thought we cannot assign to this drama a later date than the first centuries of the Christian era.

The *Mṛcchakaṭi* is a curious and interesting picture of national manners, free from all exterior influence or adulteration. It is a portrait purely Indian. It represents a state of society sufficiently advanced in civilization to be luxurious and corrupt, though not without some attractive features.—WILSON.

Mṛḍa (mrida) : A prince, the son of Nṛpañjaya, of the race of Puru.

Mṛgaśiras (Mrigasiras) : A lunar mansion, in Gajavithi of the northern Avasthāna.

Mṛgavatī (Mrigavati) : The wife of Sahasrānīka (q.v.).

Mṛgāvatī (Mrigavati) : The daughter of Kṛpavarman king of Oude, who was married to Sahasrānīka, king of Kauśāmbī.

Mṛgavīthi (Mrigavithi) : A division of the lunar mansions, in the southern Avasthāna.

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Mṛgavyādha (Mrigavyadha) : One of the eleven Rudras, according to the enumeration in the *Matsya Purāṇa*.

Mṛgī and Mṛgamanda (Mrigi and Mrigamanda): Daughters of Krodhavaśa and Kaśyapa and mothers of various classes of animals:

> Mṛgī, O prince without a peer,
> Was mother of the herds of deer,
> The bear, the Yak, the mountain roe.
> Their birth to Mṛgamanda owe.

Mṛkanda (Mrikanda): The son of Vidhātṛ and Niyati, descendants of the daughters of Dakṣa who were married to the *ṛṣis*.

Mṛttikāvatī (Mrittikavati) : A city in Mālwā, near the Parṇāśā river, whose sovereigns were the Bhojas, descendants of Satvata.

Mṛtya (mritya) : **1.** 'Death', one of the progeny of Brahmā; he is also represented in the same work, the *Viṣṇu Purāṇa*, as the son of Bhaya and Maya; and his children are thus given Vyādhi (disease), Jarā (decay), Śoka (sorrow), Tṛṣṇā (greediness), and Krodha (wrath); **2.** The name of one of the eleven Rudras, in the Vāyu list; **3.** A Vyāsa in the sixth *dvāpara* age.

Mucukunda (Muchukunda) : One of the sons of Māndhātṛ, called the "king of men", who in a battle between the gods and demons, had contributed to the defeat of the latter; and being overcome with sleep he solicited of the gods as a boon, that he should enjoy a long repose. "Sleep long and soundly, said the gods, and whoever disturbs you shall be instantly burnt to ashes by fire emanating from your body." The black king, Kālyavana, met with this fate, by a stratagem of Kṛṣṇa; and Mucukunda having fallen down and worshipped Kṛṣṇa as the undecaying, illimitable and imperishable being, departed to Gandhamādana to perform penance, and obtain emancipation from all existence. Another account states that "Mucukunda carried on war against the Buddhists till he was too weary to fight any longer; whereupon he sought the grateful seclusion of the Guttikoṇḍa cave. In this peaceful and salubrious spot he fell asleep; it was a sleep of the greatest profundity, and lasted for some centuries. In an evil moment for the Buddhists they entered the cave in pursuit of Kṛṣṇa, and disturbed the placid slumbers of Mucukunda. After a nap of some hundreds of years, he was not a man to be trifled with; so he rose up in the exuberance of his renovated energies and extirpated the obnoxious Buddhists." — *A&MI.*

Muda (Muda) : 'Pleasure', a son of Dharma by one of the daughters of Dakṣa, Santoṣa (Joy).

Mudgala (Mudgala) : **1.** A sage mentioned in the *Mahābhārata*, who had lived a life of poverty, piety, and self-restraint, offering hospitality to thousands of brāhmaṇas, according to his humble means, with the grain which he gleaned like a pigeon, and which (like the widow of Zarephath's

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oil) never underwent diminution. At length another sage called Durvāsas, famous in Hindu tradition for his irascible temper, came to prove Mudgala's powers of endurance; and six times devoured all the food which the hospitable saint possessed. Finding that the temper of his host was altogether unaffected by these trials, Durvāsas expressed the highest admiration of his virtue, and declared that he would go bodily to heaven. As he spoke these words a messenger of the gods arrived in a celestial car, and called upon Mudgala to ascend to a state of complete perfection. The sage, however desired first to learn the advantages and drawbacks of the heavenly state, and the messenger proceeded to tell him first what kind of people go there, viz., those who have performed austerities of celebrated great sacrifices, the truthful, the orthodox, the righteous, the self-restrained, the meek, the liberal, the brave, &c. The celestial abodes were, he said, shining, glorious, and filled with all delights. There is seen the vast-golden mountain Meru, and the holy garden Nandana, &c., where the righteous disport. There hunger, thirst, weariness, cold, heat, fear, are unknown; there is nothing disgusting or disagreeable; the scents are delightful; the sounds are pleasant to the ear and mind; there is no sorrow; nor lamentation, nor decay, nor labour, nor envy, nor jealousy, nor delusion. There the blessed are clothed with glorious bodies, which are produced by their works, and not generated by any father or mother. Their garlands are fragrant and unfading; they ride in aerial cars. Beyond these regions there are, however, others of a higher character — those to which the *ṛṣi*s, who have been purified by their works, proceed. Still further on are those where the Ṛbhus, who are gods even to the gods, dwell, and where there is no annoyance occasioned by women, or by envy arising from the sight of worldly grandeur. The blessed there do not subsist on oblations, nor do they feed upon ambrosia; they have celestial and not coarse material bodies. These eternal gods of gods do not desire pleasure; they do not change with the revolutions of *kalpa*s (great mundane ages). How can they then be subject either to decay or death? They experience neither joy, nor pleasure, nor delight, neither happiness nor suffering, neither love nor hatred. That highest state, so difficult to attain, and which is beyond the reach of those who seek after pleasure, is desired even by the gods. This celestial felicity, the messenger says, is now within Mudgala's reach, — the fruit of his good deeds. The speaker next, according to his promise, explains the drawbacks of the heavenly state. As the fruit of works done on earth is enjoyed in heaven, whilst no other new works are performed there from which new rewards could spring, this enjoyment is cut off from its root, and must therefore come to an end. For this world is the place for works, while the other is the place for reward. This loss of gratifications to which the heart has become devoted, and the dissatisfaction and pain which arise in the minds of those who have sunk to a lower estate, from beholding the more brilliant prosperity of others, is intolerable. To this must be added the

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consciousness and the bewilderment of those who so descend, and the fear of falling which they experience when their garlands begin to fade. Such are the defects which attach to all existence till it is absorbed in Brahmā. But the state of those who fallen from heaven is not altogether without compensations. As a result of their previous good deeds they are born in a condition of happiness; though, if they are not vigilant, they sink still lower. Having given this explanation, the messenger of the gods invites Mudgala to accompany him to paradise. The saint, however, after consideration, replies that he can have nothing to do with a state of happiness which is vitiated by so great defects, and the termination of which is followed by so great misery. He has therefore no desire for heaven; and will seek only that eternal abode where there is no sorrow, nor distress, nor change. He then asks the celestial messenger what other sphere there is which is free from all defects. The messenger replies, that above the abode of Brahmā is the pure eternal light, the highest sphere of Viṣṇu who is regarded as the Supreme Brahmā. Thither none can proceed who are devoted to objects of sense, or who are the slaves of dishonesty, avarice, anger, delusion or malice; but only the unselfish, the humble, those who are indifferent to pain and pleasure, those whose senses are under restraint, and those who practice contemplation and fix their minds on the deity. The sage then dismissed the messenger of the gods, began to practise ascetic virtues, becoming indifferent to praise and blame, regarding clouds, stones and gold as alike. Pure knowledge led to fixed contemplation; and that again imparted strength and complete comprehension, whereby he attained supreme eternal perfection. — *OST*, Vol. V, pp. 324-26.

Mudgala (Mudgala) : **2.** A teacher of the *Ṛgveda*; **3.** One of the five sons of Hariyaśva, king of Pāñcāla.

Mudita (Mudita) : One of the five kinds of BHĀVANĀ or meditation, in which the Buddhist priests are required to engage. The *mudita* is the meditation of joy, but it is not the joy arising from earthly possessions. It feels indifferent to individuals, and refers to all sentient beings. In the exercise of this mode of meditation, the priest must express the wish, "May the good fortune of the prosperous never pass away; may each one receive his own appointed reward."

Mudrā Rākṣasa (Mudra Rakshasa) : A Sanskrit drama that has been translated in WILSON'S *Select Specimens of the Theatre of the Hindus*. It is wholly of a political character, and represents a series of Machiavellian stratagems, influencing public events of considerable importance. Those events relate to the history of Candragupta, who has been identified with the Sandracottus of the Greeks, and the drama therefore, both as a picture of manners, and as a historical record, possesses no ordinary claims upon our attention.

The object of the play is to reconcile *rākṣasa*, the hostile minister of

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Nanda, the late king of Pālibothra, to the individuals by whom, or on whose behalf, his sovereign was murdered, viz., the brāhmaṇa Cāṇakya, and the prince Candragupta. With this view the *rākṣasa* is rendered by the contrivances of Cāṇakya, an object of suspicion to the prince with whom he has taken refuge, and is consequently dismissed by him. In this deserted condition he learns the imminent danger of a dear friend whom Cāṇakya is about to put to death, and in order to effect his liberation surrenders himself to his enemies — they offer him, contrary to his expectations, the rank and power of prime minister, and the parties are finally friends.

The author of the play is called in the prelude Viśākhadatta, but nothing is known of him. He was not a poet of the sphere of Bhavabhūti or Kālidāsa; his imagination never rises to their level: but he has a vigorous perception of character and a manly strain of sentiment. He is the Massinger of the Hindus.*

Muhūrtta (Muhūrtta) : **1.** A measure of time, thirty *kalās*, according to the *Viṣṇu Purāṇa*. Other Purāṇas say that a *muhūrtta* is twelve *kṣaṇa*s, and that one *kṣaṇa* contains thirty *kalās*. The *Bhāgavata* states that two *narikas* make one *muhūrtta*; **2.** The name of a daughter of Dakṣa.

Muka (Muka) : A *daitya*, the son of Upasanada, famous in Purāṇic legend.

Mukhyas (Mukhyas) : A class of deities to come in the ensuring or eighth *manvantara*.

Mūla (Mula) : The nineteenth lunar mansion, in Ajavīthi, of the Southern Avasthāna.

Mūlaka (Mulaka) : The son of Aśmaka. The *Viṣṇu Purāṇa* states that when the warrior tribe was extirpated upon earth, he was surrounded and concealed by a number of females; whence he was denominated Nārīkavaca (having women for armour). Mūlaka, or 'the root' refers also to his being the stem whence the kṣatriya races again proceeded. — *VP* and note, p. 383.

Mummies (Mummies) : The *Viṣṇu Purāṇa* states that the corpse of Nimi was preserved from decay by being embalmed with fragrant oils and resins, and it remained entire as if it were immortal. This, says Professor Wilson, shows that the Hindus were not unacquainted with the Egyptian art of embalming dead bodies, though such a practice would be thought impure in the present day.

Muṇḍa (Munda) : A demon servant of the demon ruler Niśumbha, who was killed by Umā. The goddess ultimately slew his master also. The *Kālīpūjā* festival in Bengal is held annually in commemoration of the victory of Umā over Caṇḍa and Muṇḍa.

Muṇḍamālinī (Mundamalini) : "She with the chaplet of skulls"; one of the terrific form of Pārvatī.

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* Wilson, *Select Specimens of the Theatre of the Hindus.*

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Muṇḍas (Mundas) : A dynasty of kings, consisting of thirteen, who are said in the *Viṣṇu Puāṇa* to be sovereigns of the earth for upwards of two hundred years; Wilford regards them as Hūṇas, the Morunda of Ptolemy. — *Notes to Viṣṇu Purāṇa.*

Muni (Muni) : **1.** Any great sage or *ṛṣi*. In southern India they are said to be forty-eight thousand: they are supposed to be holy persons who by different kinds of austerities have acquired great gifts, and power to bless and curse most effectually. The accounts given of them are rather contradictory; they are said to need neither sleep nor rest, neither food nor drink; and yet that they perform severe penance before God continually; **2.** The name of a daughter of Dakṣa who was married to Kaśyapa.

Muñjakeśa (Munjakesa) : A teacher of the *Atharvaveda*, and founder of a school. Sometimes Muñjakeśa is regarded as another name for Babhra.

Mura (Mura) : A demon of great power who had seven thousand sons. He defended Prāgjyotiṣa by surrounding the environs with nooses as sharp razors, but Kṛṣṇa cut them to pieces by throwing his discus, *sudarśana*, amongst them. He afterwards slew the demon and burnt all his sons, like moths, with the flame of the edge of his discus.

Murā (Mura) : The mother of Candragupta. This is not stated in the Purāṇas nor *Vṛhat-kathā*, and rests therefore on rather questionable authority; at the same time it is very generally asserted, and is corroborated by the name of Maurya, one of the Candragupta's denominations, explained to be a patronymic formative, signifying the son of Murā. — WILSON

Murdhābhiśikta (Murdhabhishikta) : An anointed *rājāh*. Hindu *rājāh*s were formerly consecrated by having water from a sacred stream mixed with honey, *ghī*, and spirituous liquor, as well as two sorts of grass and the spirits of corn, poured on their heads while seated on a throne prepared for the purpose. The term applies to the kṣatriya as the caste from which kings are taken.

Mūrtti (Murtti) : 'Form' a daughter of Dakṣa, married to Dharma.

Muruṇḍas (Murundas) : See MUṆḌAS.

Mūsala (Musala) : A club, born of Sambu for the destruction of the Yādavas. Ugrasena had the club, which was of iron, ground to dust, and thrown into the sea; but the particles of dust there became rushes (*erakā*). There was one part of the iron club which was like the blade of a lance, and which the Andhakas could not break; this, when thrown into the sea, was swallowed by a fish; the fish was caught, the iron spike was extracted from its belly, and was taken by a hunter named Jarā, by whom Kṛṣṇa was subsequently killed.

Music (Music) : The vocal and instrumental Music of the Hindus appear, to many Europeans, equally unworthy of regard. Yet, says the Abbé Dubois,

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they have a Gamut like ours, composed of seven notes; and they are taught music methodically. They are likewsie expert in keeping time, and they have also our variety of keys. In their vocal music a monotonous dulness prevails; and, on the Instrumental, they produce nothing but harsh, sharp, and piercing sounds, which would shock the least delicate ear.

"But, although the Hindu music, when compared with the European, does not deserve the name, I conceive that we have degraded it beneath its humble deserts. European ears and musicians are by no means impartial judges. To appreciate their music rightly, we ought to go back two or three thousand years, and place ourselves in those remote ages when the Druids and other leaders of the popular belief in the greater part of Europe, used, in their rites, nothing but dismal and horrid shrieks, and had no instrumental music but what was produced by clashing one plate of metal against another, by beating on a stretched skin, or raising a dull and droning sound from a horn or a rude instrument of twisted bark.

We ought to recollect that the Hindus have never had the thought of bringing anything to perfection; and that, in sciecne, arts, and manufactures, they have remained stationary at the point where they were two or three thousand years ago. Their musicians, in those remote ages, were as skilful as those of the present time. But if we compare the Hindu music, as we now hear it, with that of Europe, as it was two or three thousand years ago, I have no doubt that the former would take high precedence over all others in a similar stage of society.

The Gamut has been known to the Hindus from the earliest times; and it is probable that it has been borrowed from them by the other nations who now use it. It is but in modern times that it has been introduced into Europe by the Benedictine Monk Guido Aretino, who adapted it to the seven signs, *ut, re, mi, fa, sol, la, sa,* which are the first syllables of some words contained in the first strophe of the Latin hymn composed in honour of St. John the Baptist, which runs thus:

"*Ut*[1] *queant laxis resonare*[2] *fibris*

"*Mira*[3] *gestorum famuli*[4] *tuorum,*

"*Solve*[5] *polluti labii*[6] *reatum,*

"*Sancte*[7] *Joannes?*"

"The gamut of the Hindus is exactly the same as ours, being composed of the same number of notes, and arranged in the same way. It is expressed by the signs or syllables following:

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Sa,	*Ri,*	*Ga,*	*Ma,*	*Pa,*	*Da,*	*Ni,*	*Sa*;	or
ut,	re,	mi,	fa,	sol,	la,	si,	ut:	

and also

Sa,	*Ni,*	*Da,*	*Pa,*	*Ma,*	*Ga,*	*Ri,*	*Sa*;	or
ut,	si,	la,	sol,	fa,	mi,	re,	ut.	

The musicians of India have no more than three and thirty tunes; each of which has its particular name. Yet, though their whole musical knowledge is limited to these thirty-three airs there are few that know them all; and the greater number are not capable of playing one half of them."*

Muṣṭika (Mushtika): A demon celebrated as a great wrestler. At the games of Mathurā, when Kaṁsa hoped to destroy Kṛṣṇa, Balabhadra wrestled with Muṣṭika and at last killed him.

* *Description of the Manners and Customs of the People of India.*

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Nabasvāti (Nebaswati) : The wife of Antardhāna, a descendant of Pṛthā.

Nabha (Nabha) : A powerful *dānava*, the son of Vipracitti by Siṁhikā, the sister of Hiraṇyakaśipu.

Nabhaga (Nabhaga) : **1.** The son of the preceding; he became a vaiśya through carrying off and marrying the daughter of a vaiśya; it appears from this that a race of vaiśya princes was recognised by early traditions; **2.** A son of Śruta, a descendant of Sagara; **3.** A son of Yayāti.

Nabhaga-nediṣṭa (Nabhaga-nedishta) : One of the sons of the Manu Vaivasvata; his name means 'no share', and in the *Aitareya Brāhmaṇa* he is said to have been excluded from all share of his inheritance on the plea of his being wholly devoted to a religious life. The *Bhāgavata* says that having protracted his periods of study beyond the usual age, his brothers appropriated his share of the patrimony. On his applying for his portion they consigned their father to him, by whose advice he assisted the descendants of Aṅgiras in a sacrifice, and they presented him with all the wealth that was left at its termination. Rudra claimed it as his; and Nabhaga acquiescing, the god confirmed the gift, by which he became possessed of an equivalent for the loss of territory.

Nabhas, Nabhasya (Nabhas, Nabhasya) : **1.** A name of the months, Śrāvaṇa and Bhādra, corresponding to July and August, the names occur in the Vedas and belong to a system now obsolete; **2.** The son of Nala, a descendant of Kuśa.

Nābhi (Nabhi) : One of the nine sons of Agnīdhara, to whom the country of Hīmahva was assigned.

Naciketas (Nichiketas) : A philosopher, the son of Gautama, mentioned in the *Kaṭha Upaniṣad*, of whom Dr. Roer says, "the enthusiasm and intimate conviction which Naciketas shows about the infinite superiority of what is good to the pleasures of the world, and the firmness which he maintains amidst all the allurements which are placed before him, bears some resemblance to the energy of mind with which Plato, in the first and second books of his 'Republic', shows that justice has an incomparable worth, and ought to be preserved under any circumstances."* In an interview with Yama, who promised Naciketas any boon, the latter requested to be instructed in the nature of the soul. Yama objected saying, even gods have doubted and disputed on this subject, for it is not easy to understand it. But Naciketas could not be persuaded to think any other boon worth asking for.**

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* *Bibliotheca Indica*, Vol. XV, p. 91.
** *A&MI*, Vol. I, p. 136.

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Nāḍicakra (Nadichakra) : The heart, as the centre of the circle of the different organs and tubular vessels, along which the vital air or spirit is conveyed, and this spirit being one with Śiva (*sarvam śivamāyam*) his form or nature (*rūpa*) may be said to be seated in the heart. The six organs are the ear, the navel, the heart, the throat, the palate, and the eyebrow. The *nāḍīs*, or tubes, are one hundred and one in number, but ten are principal, *iḷā, piṅgalā, suṣumnā, gandhārī, hastijihvā, pūṣā, aruṇā, alambuṣā, guha, saṅkinī*: these all unite in the heart. These notions belong to the *yoga*. According to other doctrines there are sixteen principal *nāḍīs*. To those who have thus discovered the actual presence of divine spirit in themselves, the deity Śiva gives the eight *siddhis*, q.v.

Nāga (Naga) : **1.** Mountainous ridge in the north of the Meru; **2.** A serpent, one of the progeny of Kadru; **3.** Originally the Cobracapella, or Colubernaga.

Nāgadvīpa (Nagadwipa) : A division of Bhāratavarṣa.

Nāgānanda (Nagananda) : The joy of the Snake World; a Buddhist Drama, written in Sanskrit by Śrī-Harṣa-Deva. It is a sister play to the *Ratnāvalī*, but not by the same author. The story of the Nāgānanda is a Buddhist legend. It has been translated into English by Mr. Palmer Boyd, with an Introduction by Professor Cowell.

Nāgapāśa (Nagapasa) : The name of the arrow presented by Brahmā to Indrajit, and with which the latter cast Rāma and Lakṣmaṇa senseless on the ground at the siege of Laṅkā.

Nāgas (Nagas) : The 'Snake gods', children of Kadru. In mythology these beings have human heads and the bodies of serpents : they are one thousand in number and bear jewels in their heads. They are the sons of Kaśyapa and Kadru, subject to Viṣṇu's bird, Garuḍa, and inhabiting part of *pātāla*, called *Nāga-loka*, the capital of which is Bhogavatī. When they were deprived of their power by the *gandharbas*, they despatched their sister, Narmadā, to solicit the aid of Purukutsa, and she conducted him to the regions below the earth where being filled with the might of the deity he destroyed the *gandharbas*. The snake gods, in acknowledgement of Narmadā's services, conferred upon her as a blessing, that whoever should think of her and invoke her name, should never have any dread of the venom of snakes.

Nāgas (Nagas) : "The Śaiva *saṁnyāsīs* who go naked are distinguished by this term. They smear their bodies with ashes, allow their hair, beards, and whiskers to grow, and wear the projecting braid of hair, called the *jaṭā*; like the Vairājī Nāgas, they carry arms, and wander about in troops, soliciting alms, or levying contributions. The Śaiva Nāgas are chiefly the refuse of the Daṇḍī and Atīt orders, or men who have no inclination for a life of study or business: when weary of the vagrant and violent habits of the Nāga, they re-enter the better disposed classes, which they had first quitted. The Śaiva Nāgas are very numerous in many parts of India." — WILSON.

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Nāgas (Nagas) : The designation of nine kings who reigned in Padmāvati.

Nāgavīthi (Nagavithi) : **1.** A division of the lunar mansions in the northern Avasthāna; **2.** The milky way, daughter of Yāmī (night).

Nagna (Nagna) : A Jain mendicant; a naked ascetic.

Nagnajitī (Nagnjiti) : One of the wives of Kṛṣṇa, termed in the *Viṣṇu Purāṇa* the virtuous Nagnajitī.

Nagnas (Nagnas) : Apostates. The *Ṛg, Yajur,* and *Sāmavedas*, constitute the triple covering of the several castes, and the sinner who throws this off is said to be naked or apostate. The three Vedas are the raiment of all orders of men, and when that is discarded they are left bare. (*VP*) Wilson in his notes, adds, ascetics whether of the Buddha or Digambara order of Jains, are literally Nagnas, "going naked". The qualified application of it, however, was rendered necessary by the same practice being familiar to ascetics of the orthodox faith. To go naked was not necessarily the sign of a heretic, and therefore his nudity was understood to be rejecting the raiment of holy writ. Thus the *Vāyu Purāṇa* extends the word to all ascetics, including naked brāhmaṇas, who practise austerities fruitlessly, that is heretically or hypocritically.

Nahtuva (Nahtuva) : The performer in a band of musicians who beats time. He does it by tapping with his fingers on each side of a sort of drum tightly braced. As he beats, his head, shoulders, arms, and every muscle of his frame, are in motion. He rouses the musicians with his voice, and animates them with his gestures; and, at times, he appears agitated with violent convulsions.*

Nahuṣa (Nahusha) : **1.** The son of Ambarīṣa; **2.** The eldest of the five sons of Āyus, who having attained the rank of Indra, compelled the *ṛṣis* to bear his litter, and was cursed by them to fall from his state and re-appear upon earth as a serpent. From this form he was set free by philosophical discussions with Yudhiṣṭhira, and received final liberation; **3.** The name of one of the progeny of Kadru, a powerful many-headed serpent.

Naigama (Naigama) : A teacher of the *Ṛgveda*, a pupil of Śākapūrṇi.

Naigameya (Naigameya) : One of the sons of Kumāra.

Naiṣada (Naishada) : A name of Nala, so called from being king of Niṣadha, a country in the south-eastern division of central India.

Naiṣadha (Naishadha) : A tract of country near the Vindhya mountains.

Nakhis (Nakhis) : Religious mendicants who practice various austerities, never cut their finger nails, and wear the Śaiva marks.

Nakṣatra (Nakshatra) : A star. One of the most curious notions of the Hindu theology is contained in the belief that the stars are human beings

* Dubois, *Description, &c., of the People of India.*

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who have been exalted to that honour; but who will only retain possession of it for a time proportioned to the amount of their merits while on earth; when this stock of merit is exhausted they again descend to earth. The phenomena of shooting stars is deemed a confirmation of this belief, as it is said their descent to earth is then visible.

Nakṣatra-Mālā (Nakshatra-Mala): A garland of twenty-seven pearls, the number of *nakṣatra*s or lunar mansions. This "starry garland" is worn on the brow of a princess at the time of the marriage ceremony. Garlands made part of the bridal as well as sacrificial ornaments among the Greeks.

Nakṣatras (Nakshatras): The *nakṣatra*s are regarded by Hindu astrologers as heavenly bodies which have great influence on mankind, not only at the time of their birth, but during the whole course of their life on earth. They are also said to constitute the twelve signs of the zodiac, two-and-a-quarter *nakṣatra*s forming one sign. Again, they are spoken of as quasi-deities, whose favour needs to be propitiated, and whose frown is fatal to health and life. There is no question that the *nakṣatra*s are a source of infinite terror to Hindus of all castes, and of vast emolument to the brāhmaṇas. They are consulted at births and marriages, and in all times of difficulty, of sickness, and of anxiety. Journeys are commenced under their direction; and according to their decision, days and events become lucky or unlucky. The consultation of the *nakṣatra*s is a part of the Hindu's life, and is as important in his eyes as the institution of caste or the worship of the gods.

The *nakṣatra*s are twenty-seven in number. In the following list it will be observed that the word *śānti* is affixed to several names. It means 'rest' or 'quiet' and shows that the ill-natured deity, to whom it refers, requires a ceremony of pacification to be performed in the event of a child being born at the time of her appearance in the heavens, in order that calamities and dangers which she threatens to send upon the child, or its parents, or other relatives, or on its friends, or on its caste, may be averted. Wherever the word *śānti* is added, the particular danger, and the object of it, are likewise stated.

The Twenty-seven Nakṣatras

1. Aśvani-Śānti. Danger is threatened to the parents of the child.
2. Bharaṇī.
3. Kṛttikā.
4. Rohiṇī
5. Mṛgaśirā.
6. Argrā
7. Punarvasu.
8. Puṣya-Śānti. Danger is threatened to parents and other relatives.
9. Aśleṣā or Āśya-lekhā-Śānti. Out of sixty hours during which she is dominant, only the last four are fraught with danger. If a child be

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born in the last of these, evil may happen to its father; if in the third, to its mother; if in the second, to itself; and if in the first, to its parents, to its brother, to its caste, and to wealth, if it has any.

10. Maghā-Śānti. Danger is threatened to parents and other relatives.
11. Pūrvāphālgunī.
12. Uttarāphālgunī.
13. Hastā.
14. Citrā-Śānti. Danger is threatened to parents, and to the men of the same *gotra* or branch of families.
15. Swāti.
16. Viśākhā-Śānti. Danger is threatened to the younger child of the father's brother, if a daughter; and if a son, the danger will pass to the younger sister of his wife.
17. Anurādhā.
18. Jyeṣṭhā-Śānti. The sixty hours of its dominance are dangerous, as follows: the first six, to the maternal grandmother of the child; the second six, to its mother's father; the third six, to its mother's brother; the fourth six, to its mother; the fifth six, to the child itself; the sixth six, to all the members of the same *gotra*; the seventh six, to its own family; the eighth six, to its brother; the ninth six, to its father-in-law; the tenth six, to all its relatives.
19. Mūla-Śānti. If a child is born during the first fifty-six hours of her dominance, danger impends over the entire family; if in the fifty-seventh, danger threatens the father only; if in the fifty-eighth, the mother only; if in the fifty-ninth, itself. The last hour, or the sixtieth, is devoid of danger, but nevertheless requires *śānti*.
20. Purvāṣāḍhā.
21. Uttarāṣāḍhā.
22. Śrāvan.
23. Dhaniṣṭhā-Śānti. Danger is threatened both to its father and itself.
24. Śatatāraka.
25. Purvābhādrapadā.
26. Uttarābhādrapadā.
27. Revatī-Śānti. Danger is threatened both to its parents and itself.

Nakṣatra-Yoginīs (Nakshatra-Yoginis) : The chief stars of the lunar mansions, or asterisms in the moon's path: these are fabled to have been the twenty-seven daughters of Dakṣa, who became the virtuous wives of the moon.

There are twenty-seven divisions of the lunar orbit; each marking the motion of the moon in one lunar day. Such is their simple reference, astronomically; but the Hindu astrologers make them of great practical

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consequence, from their assumed good or evil influence. They reckon from the first degree of Aries, in the old Astronomy.

1. Aśvinī, the ram's head ..... good.
2. Bhariṇī ..... bad.
3. Kṛttikā, Pleiades ..... very bad.
4. Rohiṇī, hyades ..... good.
5. Mṛgaśiras, a triple star ..... good.
6. Ārdrā, one star ..... bad.
7. Punarvasu, four stars ..... good.
8. Puṣyā, nebula in Cancer ..... good.
9. Āśleṣā, five stars ..... bad.
10. Maghā, cor leonis ..... good.
11. Purvaphālgunī, two stars ..... medium.
12. Uttarāphalgunī, two stars ..... medium.
13. Hastā, five stars ..... good.
14. Citrā, one star ..... bad.
15. Swāti, one star ..... good.
16. Viśākha, four stars ..... bad.
17. Anurādhā, four stars ..... good.
18. Jyeṣṭhā, three stars ..... bad.
19. Mūlā, eleven stars, cor scorpionis ..... very bad.
20. Purvāṣāḍhā, four stars ..... medium.
21. Uttarāṣāḍhā, three stars ..... good.
22. Śrāvaṇā, three stars ..... good.
23. Dhaniṣṭhā, four stars ..... bad.
24. Śatabhiṣā, a hundred stars ..... bad.
25. Purvabhādrapadā, two stars..... medium.
26. Uttarabhādrapadā, two stars..... medium.
27. Revatī, thirty-two stars ..... good.

Three influences refer principally to marriages. The *nakṣatra*s are classified as *deva*, divine; *manuṣya* human; *rākṣasa,* savage; if the two parties to be married are born in the same class, it is well: if one asterism be divine, the other human, it may pass; but divine and savage is a cross that may not be permitted.

An intercalary *abhijit*, one-fourth of a *nakṣatra*, is sometimes, introduced

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between 21 and 22 for astrological purposes, or to make up a complete cycle of the moon's motion. — TAYLOR.

Nakta (Nakta) : A prince, the son of Pṛthu, who reigned over one of the divisions of Bhāratavarṣa in the first or Svāyambhuva *manvantara*.

Nakula (Nakula) : One of the sons of Pāṇḍu by his wife Mādrī, though really begotten by the elder of the two Aśvinau (see PĀṆḌU). He is half-brother to Sahadeva, the son of Dasra, by the same mother, and nominally brother to the three other Pāṇḍavas. He is always referred to as one of the wisest of mortals.

Nala (Nala) : The king of Niṣāda, whose history forms part of the third book of the *Mahābhārata* and is called the *Nalopākhyānam*. Nala possessed all the noble qualities and acquirements that could distinguish an Indian monarch. The king of Berar had an only daughter, the most beautiful and accomplished of her sex — the gentle Damayantī. Nala and Damayanti became mutually enamoured of each other from the mere fame of each other's virtues. Damayantī preferred Nala to Indra, Śani, and two other demi-gods who became incarnate for the purpose of attending the *svayaṁvara* of the princess. Incensed at Damayantī's refusal to marry him, Śani, a malevolent being, persecuted the royal couple with great hatred, and caused Nala to lose his kingdom by gambling, and to be banished to the wilderness; and as his faithful consort could not be persuaded to return to her father, he took her with him into the forest; but not being willing to cause her so much suffering as a life in the woods involves, he resolved to leave her alone when she was sleeping under a tree, thinking she would then return to her father's house. But this she did not do; lamenting, she sought her husband, and when she could not find him she went to a certain king and became maid of honour to the queen; whilst Nala wandered about and became so black he could no longer be recognised as king Nala. Finally he became cook to the king at whose court Damayantī lived; and was such a skilful cook that his skill in cooking has become a proverb; and after all he was recognised by his faithful spouse as king Nala; and having soon recovered his former pleasing appearance he also regained his throne. See DAMAYANTĪ; **2.** The name of a prince, the son of Yadu; **3.** The name of a river that falls into the Ganges.

Nalakanakas (Nalakanakas) : A people mentioned in the Purāṇic lists but not identified.

Nalinī (Nalini) : The name of one of the five streams formed by the Ganges after it escaped from Śiva.

Nāma (Nama) : Literally name: the term applied to the tridental mark which the Vaiṣṇavas wear on their forehead, the mark, or figure, is called Tirunāma, 'holy name' it is an imitation of Viṣṇu's trident almost like the Hebrew character shin. It consists of two white lines, extending from the

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hair to the eyebrows, and then leading to the nose where they meet, and a red perpendicular line between them from the nose to the hair.

Namaḥśivāya (Namasivaya) : The principal *mantra* of the Śaivas, called *pañcākṣara* five characters, and means 'O Śiva, be praised'; or 'Adoration to Śiva'.

Namaskāra (Namaskara) : A mode of salutation or obeisance, made by joining the hands together, and raising them to the forehead. This is the ordinary salutation or recognition amongst Hindus.

Namuci (Namuchi) : A powerful *dānava*, one of the sons of Vipracitti. This *asura* was a friend of Indra; and taking advantage of his friend's confidence, he drank up Indra's strength along with a draught of wine and *soma*. Indra then told the Aśvins and Sarasvatī that Namuci had drunk up his strength. The Aśvins and Sarasvatī, in consequence gave Indra a thunderbolt in the form of a foam, with which he smote off the head of Namuci. The Aśvins then drank the *soma* mixed with blood and wine, from the belly of Namuci and transferred it pure to Indra; and by transferring it they delivered Indra. — *OST*, Vol. V, p. 94. [From the Appendix →] One of the demons who personify drought; they are represented in the *Ṛgveda* as hostile powers in the atmosphere, who malevolently shut up the watery treasures in the clouds.

Nanda (Nanda) : **1.** The chief of the cowherds, and brother of Rādhā. He was the foster father of Kṛṣṇa, as it was to his care the infant Kṛṣṇa was committed when Kaṁsa sought to destroy the child; **2.** One of the sons of Vasudeva; **3.** The son of Mahānanda, and sometimes called Mahāpadma, because he was avaricious. He brought the whole earth under one umbrella, and had eight sons, or descendants rather, according to Professor Wilson, who governed for a hundred years; when the brāhmaṇa Kauṭilya overthrew the dynasty and placed Candragupta on the throne. The *Mudrā-Rākṣasa* illustrates this affair.

Nandaka (Nandaka) : One of the hundred sons of Dhṛtarāṣṭra. Duryodhana was the eldest, but as the legend of their birth was not given in the article under his name, it may be recited here. One day the sage Vyāsa was hospitably entertained by the queen Gāndhārī, and in return he granted her a boon. She choose to be the mother of a hundred sons, and soon afterwards became pregnant. After two years' gestation she produced a mass of flesh which was divided by Vyāsa into a hundred and one pieces (as big as the joint of a thumb), and placed in jars. In due time the eldest son Duryodhana was born, but not till after the birth of Pṛthā's son Yudhiṣṭhira. In another month the remaining ninety-nine sons were born from the remaining jars, and one daughter, called Duḥśalā (afterwards married to Jayadratha). The hundred names are all given in the *Mahābhārata*; it will be sufficient here to mention the principal ones: Duryodhana, Durviṣaha, Durmukha, Duṣpradarśana, Vivinsati, Vikarṇa, Duḥśāśana, Virocana, Kundaka, Nandaka, &c. — WILLIAMS, *IEP*.

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Nandana (Nandana) : The grove of Indra, situated to the north of Mount Meru.

Nandayania (Nandayania) : A pupil of Bāśkali and teacher of the *Ṛgveda*.

Nandī (Nandi) : The snow white bull, the attendant and favourite vehicle of Śiva. It is represented on a pedestal crouching in front of Śaiva fanes; the head turned towards the small door of the shrine. On one occasion Nandi, by assuming the likeness of Śiva, caused a blush on the cheeks of Pārvati, and for this offence, Śiva sent his vehicle down to earth to do penance; hence the mountain Nandī-durga — (Nandidroog.) Another mission to earth was in the person of the elder Bāsava.

Nandī (Nandi) : That which is the cause of gratification to men and gods; a sort of benedictory formula, at the commencement of a drama, invoking the protection of some deity in favour of the audience. This benediction may consist of one, two, or three stanzas. The recitation of the Nandī is always considered indispensable; and after it there usually follows some account of the author of the piece about to be acted. It may consist in the eulogium of a king or praise of a deity, recited in benedictory verses at the commencement of a religious ceremony or at the opening of a drama. "Every Sanskrit play opens with one or more Nandīs, or benedictions, in which the blessing of some deity is invoked on the audience." The Nāgānanda furnishes "the only instance in Sanskrit literature in which the power thus invoked is Buddha". —Boyd.

Nandī (Nandi) : 'Delight', the wife of Dharma and mother of Harṣa (joy).

Nāndīmukhas (Nandimukhas) : A class of *pitṛs*: there seems to be some uncertainty about the character of the Nāndīmukhas; and they are addressed both as *pitṛs* and gods; being in the former case either the ancestors prior to the great grandfather, ancestors collectively, or a certain class of them; and in the latter being identified with the Viśvadevas. The term Nāndimukha is also applied to the rite itself, or to the Vṛddhi Śrāddha, and to one addressed to maternal ancestors. See Wilson's *Notes to Viṣṇu Purāṇa*, p. 315.

Nandīvardhana (Nandhivardhana) : **1.** The son of Urdāvasu, king of Mithilā; **2.** The son of Janaka, king of Magadha; The son of Udayāśva, king of Magadha.

Napita Nāū (Napita Nau) : The barber caste, called also *hajām*. The occupation of a barber in India is far wider in its operations than in England. He shaves the head as well as the face, pares the nails both of hands and feet, cleans the ears, bleeds and cups. In addition he is a very important personage in Hindu families, on certain public occasions. At a marriage feast, and also at other festivals, the Napita is commissioned to visit the persons who are to be invited, and to solicit their attendance. When all are assembled the Napita is present to hand the guests water, or pawn,

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or the *hookāh*, as they may desire. He also partakes of the food either with the guests, or retired to a short distance from them, in the intervals of his service. And when the feast is over the Napita removes the food that remains and distributes it among the poor. The Napita is also sometimes employed as a go-between in making arrangements for marriages between parties, and in seeking out for a youth a suitable girl to be his bride. In many social ceremonies, his position ranks next to that of the brāhmaṇa. On occasion of a funeral, he shaves the head of the living and of the dead; and invites friends and relatives to the funeral.—SHERRING.

Nara (Nara) : Paramātmā: the waters it is said were the progeny of Nara; that is they were the first productions of God in creation.

Nara (Nara) : **1.** A pious sage, the son of Dharma by Mūrtti; **2.** A prince, the son of Gaya; **3.** A prince, the son of Sudhṛti; **4.** One of the sons of Bhavanmanyas of the royal family of Bharata.

Nara (Nara) : 'Bodily forms' in which spirit is enshrined; and of which the waters, with Viṣṇu resting upon them, are a type. Waters, the first product of Nara. *Viṣṇu Purāṇa*, p. 28.

Nara (Nara) : Is the name of a holy sage, called hyperbolically the sovereign of the gods; supposed to have been the same as Arjuna in a former existence. See BĀDARI.

Nārada (Narada) : A Prajāpati or divine *ṛṣi*, born from the hip of Brahmā; the invention of the *vīṇā*, or Indian lyre, is attributed to Nārada; also a code of laws, and one of the eighteen Purāṇas entitled *Nāradiya Purāṇa*. In the *Brahma Purāṇa* he is called the smooth-speaking Nārada, and his likeness to Orpheus is carried skill further by a descent which he made from heaven to visit *pātāla*, the nether regions. In *Manu* and in the *Viṣṇu Purāṇa* he is called a Prajāpati, in the *Mahābhārata* he is one of the *gandharbas*. It was he who dissuaded the sons of Dakṣa from multiplying their race; they accordingly scattered themselves through the regions of the universe to ascertain its extent, &c., and the patriarch Dakṣa finding that all his sons had vanished was incensed and denounced an imprecation on Nārada. It was Nārada who informed Kaṁsa that the supporter of the earth Viṣṇu, was going to become incarnate as the eighth child of Devakī. When Nārada visited Kṛṣṇa he presented him with the flower *pārijāta* from the world of the gods. Kṛṣṇa gave it to Rukmiṇī, which so excited the jealousy of one of his favourite mistresses Satyabhāmā, that in order to appease her, Kṛṣṇa went to the heaven of the gods and brought away the tree itself that bore the flower. In mythology Nārada is often described as bearing a resemblance to Hermes or Mercury, being engaged in conveying messages and causing discord among the gods and men. He is usually represented as sitting in a fire, having his hands folded over his head, and stretching his legs also towards his head, his arms and legs being tied together with a girdle.

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Nārada Purāṇa (Narada Purana) : This Purāṇa is related by Nārada and gives an account of the *vṛhas kalpa*. It is communicated to the ṛṣis at Naimiṣāraṇya, on the Gomatī river. Professor Wilson regards it as a sectarial and modern compilation intended to support the doctrine of *bhakti*, or faith in Viṣṇu. It contains a number of prayers addressed to one or other form of that divinity; a variety of observances and holidays connected with his adoration; and different legends, some perhaps of an early, others of a more recent date, illustrative of the efficacy of devotion to Hari. There are the stories of Dhruva and Prahlāda, the latter told in the words of the *Viṣṇu Purāṇa*; whilst the second portion of it is occupied with a legend of Mohinī, the well-born daughter of a king called Rukmāṅgada; beguiled by whom the king offers to perform for her whatever she may desire. She calls upon him either to violate the rule of fasting on the eleventh day of the fortnight, a day sacred to Viṣṇu, or to put his son to death; and he kills his son, as the lesser sin of the two. This shows the spirit of the work. Its date may also be inferred from its tenor, as such monstrous extravagancies in praise of *bhakti* are certainly of modern origin. One limit it furnishes itself for it refers to Śuka and Parīkṣit, the interlocutors of the *Bhāgavata*, and it is consequently subsequent to the date of that Purāna: it is probably considerably later, for it affords evidence that it was written after India was in the hands of the Mohammedans. In the concluding passage it is said, "Let not this Purāṇa be repeated in the presence of the 'killers of cows' and contemners of the gods." It is possibly a compilation of the sixteenth or seventeenth century. — *Viṣṇu Puraṇa*, Preface.

Naraka (Naraka) : Hell; of which twenty-eight different divisions are enumerated, said to be situated beneath the earth, below *pātāla* and to be terrific regions of darkness, of deep gloom, of fear, and of great terror. In the *Viṣṇu Purāṇa*, Vol. II, c.6, they are particularly described, with the crimes punished in them respectively. The gods in heaven are beheld by the inhabitants of hell as they move with their heads inverted; whilst the gods, as they cast their eyes downwards, behold the sufferings of those in hell; the commentator observes that the sight of heavenly bliss is given to the lost to exacerbate their sufferings; whilst the inflictions of hell are exhibited to the gods, to teach them disregard of even heavenly enjoyments, as they are but of temporary duration. Heaven is that which delights the mind; hell is that which gives it pain; hence vice is called hell; virtue is called heaven. — *VP.*

Naraka (Naraka) : **1.** A son of Anṛta (falsehood) and Nikṛti (immortality); **2.** A *dānava*; one of the sons of Vipracitti; **3.** A son of the Earth who ruled over the city of Prāgjyotiṣa. Indra went to Dvārakā and reported to Kṛṣna the tyranny of Naraka. Having heard his account, the divine Hari, mounting Garuḍa, flew to Prāgjyotiṣa; there a fierce conflict took place with the troops of Naraka, in which Govinda destroyed thousands of demons; and when Naraka came into the field, showering upon the diety all sorts of weapons,

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the wielder of the discus cut him in two with his celestial missile. Naraka being slain, Earth bearing the two earrings of Aditi, approached the lord of the world and said, "When I was upheld by thee in the form of a boar, thy contact then engendered this my son. He whom thou gavest me has now been killed by thee; take therefore these two earrings and cherish his progeny. Forgive the sins which Naraka has committed." Kṛṣṇa then proceeded to redeem the various gems from the dwelling of Naraka. In the appartments of the women he found sixteen thousand and one hundred damsels, who bacame Kṛṣṇa's wives; in the palace were six thousand large elephants each having four tusks; twenty-one lakhs of horses of Kāmboja and the excellent breeds; these Govinda dispatched to Dvārakā, in charge of the servants of Naraka. The umbrella of Varuṇa, the jewel mountain which he also recovered, he placed upon Garuḍa; and mounting himself, and taking Satyabhāmā with him, he set off to the heaven of the gods to restore the earrings of Aditi. — *VP.*

Narakāsura (Narak-asura) : A formidable giant or *daitya* who had become the scourge of the human race and the terror of the three worlds. The monster was at length slain by Viṣṇu, after a severe conflict that it is said lasted through the entire day. And as Viṣṇu was unable to go through his diurnal ablutions before sunset, he had to perform them in the night. The brāhmaṇas to celebrate this great event, put off their ablutions to the night — the only occasion in the course of the year in which they bathe after sunset. This is termed the festival of *Dīpāvalī habba*, q.v.

Narāntaka (Narantaka) : One of the sons of the giant Rāvaṇa who was killed at the siege of Laṅkā.

Naras (Naras) : 'Centaurs', or beings with the limbs of horses and human bodies, created by Brahmā along with Kinnaras, *rākṣasas*, &c. — *VP*, p. 42.

Narasiṁha Avatāra (Narasinha Avatara) : The fourth incarnation of Viṣṇu, in the form of man-lion (*nara* a man, and *siṁha* a lion). One of the two doorkeepers of Viṣṇu's paradise, (see VARĀHA) came down to earth as monarch, named Hiraṇyakaśipu. He was cruel, tyrannical, unjust; particularly so towards his son named Prahlāda. But he had obtained from Brahmā, by severe penance, the boon that he should not be slain by any created being; in consequence of which he became very proud, and required all persons to honour him by saying, *oṁ hiraṇya* (Adoration to Hiraṇya); and those who would not say so he ordered to be punished. His son Prahlāda, who was a devout worshipper of Viṣṇu, would not obey his father's order, but continued to say, *oṁ namaḥ* (meaning by Oṁ Viṣṇu). Hiraṇya remonstrated with him because of this, but in vain. Then he attempted to punish and kill him, but in vain: Prahlāda was struck heavily but did not feel the strokes; he was cast into the fire, but was not burnt; he was trampled on by elephants, but continuing to think of Viṣṇu he was not hurt: he was thrown fettered into the sea, but a fish carried him safely to

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shore. At last, when Prahlāda did not cease praising Viṣṇu, and asserted that he was everywhere and in everything, Hiraṇya retorted. "If so why dost thou not show him unto me?" Upon this Prahlāda rose and struck a column of the hall in which they were assembled; and behold, there issued from it Viṣṇu, in a form which was half-man and half-lion, and tore Hiraṇya to pieces. — *VP*.

Nārāyaṇa (Narayana) : **1.** A name of Viṣṇu, meaning 'he whose place of abiding was the deep'. The waters are called *nārā*, because they were the offspring of *nārā* (the supreme spirit); and as in them his first (*ayaṇa*) progress (in the character of Brahmā) took place, he is thence named Nārāyaṇa; **2.** A sage, the son of Dharma by Murtti; **3.** A prince; the son of Bhūmimitra, of the Kāṇva dynasty.

Narika (Narika) : A measure of time, fifteen *laghu*s.

Narikavaca (Narikavacha) : A name of Mūlaka, q.v.

Nariṣyanta (Narishyanta) : **1.** One of the sons of the Manu Vaivasvata 2. The son of Marutta, the fourteenth of the posterity of Diṣṭa.

Narmadā (Narmada) : The river Narbadda, the Namadus of Ptolemy. It rises in the Vindhya, or in the Ṛkṣa mountains, taking its origin in Goṇḍwānā. Mythologically the personified Narmadā was the sister of the Nāgas, and had a son named Trasadasya.

Narttaka (Narttaka) : A dancer, who also performs extraordinary feats of strength and agility.

Naṭ (Nat) : A tribe of aborigines who like the *kañjar*s, lead a vagrant life, avoiding houses, and preferring the shade of trees, or light temporary habitations, to a fixed and permanent home. These two races, although their modes of life are so much alike, are nevertheless quite distinct in India. It is commonly believed that the gypsies of Europe have sprung from them. The Naṭs will eat all kinds of flesh except beef, but do not drink intoxicating liquors.

Naṭa (Nata): An actor; in popular acceptation it comprehends jugglers, buffoons, and persons practising sleight of hand, and exhibiting feats of agility. — WILSON.

Nāṭaka (Nataka) : The Play *par excellence*, which comprises all the elements of a dramatic composition. The subject should always be celebrated and important. Like the Greek tragedy the *nāṭaka* is to represent worthy or exalted personages only; and the hero must be a monarch, as Duṣyanta; a demi-god, as Rāma; or a divinity, as Kṛṣṇa. The action, or more properly the passion, should be but one, as love or heroism. The plot should be simple, the incidents consistent; the business should spring direct from the story as a plant from its seed, and should be free from episodical and prolix interruptions. The time should not be protracted, and the duration of an act,

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according to the elder authority should not exceed one day: but the *Sāhitya Darpaṇa* extends it to a few days or even to one year. The diction should be perspicuous and polished. The piece should consist of not fewer than five acts, and not more than ten.

In many of these characteristics, the *nāṭaka* presents an obvious analogy to the tragedy of the Greeks, which was 'the imitation of a solemn and perfect action, of adequate importance, told in pleasing language, exhibiting the several elements of dramatic composition in its different parts, represented through the instrumentality of agents, not by narration, and purifying the affections of human nature by the influence of pity and terror.'

An important differnece from the classical drama, and from that of most countries, is the total absence of the distinction between Tragedy and Comedy. The Hindu plays confine themselves neither to the crimes nor to the absurdities of mankind; neither to the momentous changes nor lighter vicissitudes of life; neither to the terrors of distress nor the gaieties of prosperity. In this respect they may be classed with much of the Spanish and English drama, to which, as Schlegel observes, 'the terms Tragedy and Comedy are wholly inapplicable, in the sense in which they were employed by the ancients'. They are invariably of a mingled web, and blend seriousness and sorrow with levity and laughter. The never offer, however, a calamitous conclusion, which as Johnson remarks, was enough to constitute a Tragedy in Shakespeare's days; and although they propose to excite all the emotions of the human breast, terror and pity included, they never effect this object by leaving a painful impression in the mind of the spectator. The Hindus, in fact, have no Tragedy; a defect that subverts the theory that Tragedy necessarily preceded Comedy, because in the infancy of society the stronger passions predominated, and it was not till social intercourse was complicated and refined, that the follies and frivolities of mankind afforded material for satire. . . . The absence of tragic catastrophe in the Hindu dramas is not merely an unconscious omission; such catastrophe is prohibited by a positive rule, and the death of either the hero or the heroine is never to be announced. With that regard indeed for decorum, which even Voltaire thought might be sometimes dispensed with, it is not allowed in any manner '*ensanglanter la scene*', and death must invariably be inflicted out of the view of the spectators. — WILSON, *Works*, XI, p. xxvii.

Navalā (Navala) : The daughter of the patriarch Vairāja, and wife of the Manu Cākṣuṣa.

Navaratha (Navaratha) : A prince, the son of Bhīmaratha.

Naya (Naya) : (Polity) A son of Dharma by Kriyā.

Nāyaka (Nayaka) : The hero of a drama. The hero may be a god or a demi-god, or a mortal, in the higher kinds of composition: he is drawn in the latter case from mythology, history, or fable, or as the creation of the author. As love enters largely into the business of the Hindu theatre, the attributes of

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the hero are defined with reference to his fitness for feeling and inspiring passion; and he is to be represented young, handsome, graceful, liberal, valiant, amiable, accomplished, and well-born. Heroes are classified and subdivided into forty-eight species, and one hundred and forty-four kinds. The writer is never to give his hero qualities incompatible with his organisation. Thus it is said it is incongruous to ascribe liberality to the demon Rāvaṇa; to unite piety and pride in the son of Jamadagni; or to accuse the high-minded Rāma of compassing the death of Bālī by fraud. These blemishes, when they occur in the original legend, should be kept out of view by the dramatist. — WILSON, *Works*, XI, p. xlii.

Nāyikā (Nayika) : The heroine of a drama; the extent to which females are partakers of scenic incident, affords an interesting picture of the relations of that sex in Hindu society. In the *nāṭaka*s we have the nymphs of heaven, the brides of demi-gods, the wives of saints, and female saints themselves, and the deified woods and rivers; in the plays of pure fiction we have princesses and courtesans; and in the pieces of intrigue the different inmates of the harem. The first class of females is the legitimate creation of poetry and mythology, the others are portraits from social life. The introduction of the unmarried female of high birth into the lighter scenes of common life, is an accession to which ancient comedy was a stranger. The unmarried girl of a family is never introduced in person in the scenes of Plautus and Terence. It may be observed, however, to the honour of the Hindu drama, that the *parakīyā*, or she who is the wife of another person, is never to be made the object of a dramatic intrigue; a prohibition that would have sadly cooled the imagination and curbed the wit of Dryden and Congreve.

The *nāyikā* or heroine has always her companion and confidante, and the most appropriate personage to fill this capacity is a foster sister. Where queens are the heroines a favourite damsel discharges this duty. Female devotees play a leading part in several dramas as well as novels, and in that case are usually described as of the Bauddha sect. — WILSON, *Works*, XI, pp. xlii, xlviii.

Nediṣṭa (Nedishta) : One of the sons of the Manu Vaivasvata.

Nicakra (Nichakra) : A prince, the son of Asīma Kṛṣṇa, who when Hastināpura was washed away by the Ganges, removed the capital to Kauśāmbī.

Nidāgha (Nidagha) : A son of Pulastya and disciple of Ṛbhu; to him Ṛbhu willingly communicated perfect knowledge. The residence of Pulastya was at Vīranagara, on the banks of the Devīkā river. "In a beautiful grove adjoining to the stream, the pupil of Ṛbhu, Nidāgha, conversant with devotional practices, abode. When a thousand divine years had elapsed, Ṛbhu went to the city of Pulastya, to visit his disciple. Standing at the doorway, at the end of a sacrifice to the Viśvadevas, he was seen by his

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scholar, who hastened to present him the usual offering, or *arghya*, and conducted him into the house; and when his hands and feet were washed, and he was seated, Nidāgha invited him respectfully to eat, (when the following dialogue ensued):

"*Ṛbhu.* 'Tell me, illustrious brāhmaṇa, what food there is in your house; for I am not fond of indifferent viands.'

"*Nidāgha.* 'There are cakes of meal, rice, barley, and pulse in the house; partake, venerable sir, of whichever best pleases you.'

"*Ṛbhu.* 'None of these do I like; give me rice boiled with sugar, wheaten cakes, and milk with curds and molasses.'

"*Nidāgha.* 'Ho dame, be quick, and prepare whatever is most delicate and sweet in the house, to feed our guest.'

Having thus spoken, the wife of Nidāgha, in obedience to her husband's commands, prepared sweet and savoury food, and set it before the brāhmaṇa; and Nidāgha, having stood before him until he had eaten of the meal which he had desired, thus reverentially addressed him:

"*Nidāgha.* Have you eaten sufficiently, and with pleasure, great brāhmaṇa? and has your mind received contentment from your food? Where is your present residence? Whither do you purpose going? and whence, holy sir, have you now come?

"*Ṛbhu.* 'A hungry man, brāhmaṇa, must needs be satisfied when he has finished his meal. Why should you inquire if my hunger has been appeased? When the earthly element is parched by fire, then hunger is engendered; and thirst is produced when the moisture of the body has been absorbed (by internal or digestive heat). Hunger and thirst are the functions of the body, and satisfaction must always be afforded me by that by which they are removed; for when hunger is no longer sensible, pleasure and contentment of mind are faculties of the intellect: ask their condition of the mind then, for man is not affected by them. For your three other questions, Where I dwell? Whither I go? and whence I come? hear this reply. Man, (the soul of man) goes everywhere, and penetrates everywhere, like the ether; and is it rational to inquire where it is? or whence or whither thou goest? I neither am going nor coming, nor is my dwelling in any one place; nor art thou, thou; nor are others, others; nor am I, I. If you wonder what reply I should make to your inquiry why I made any distinction between sweetened and unsweetened food, you shall hear my explanation. What is there that is really sweet or not sweet to one eating a meal? That which is sweet, is no longer so when it occasions the sense of repletion; and that which is not sweet, becomes sweet when a man (being very hungry) fancies that it is so. What food is there that first, middle, and last is equally grateful. As a house built of clay is strengthened by fresh plaster, so is this earthly body supported by earthly particles; and barley, wheat, pulse, butter, oil, milk, curds, treacle, fruits, and the like, are composed of atoms of earth. This

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therefore is to be understood by you, that the mind which properly judges of what is or is not sweet is impressed with the notion of identity, and that this effect of identity tends to liberation'.

Having heard these words, conveying the substance of ultimate truth, Nidāgha fell at the feet of his visitor, and said, 'Shew favour unto me, illustrious brāhmaṇa, and tell me who it is that for my good has come hither, and by whose words the infatuation of my mind is dissipated.' To this, Ṛbhu answered, 'I am Ṛbhu, your preceptor, come hither to communicate to you true wisdom; and having declared to you what that is, I shall depart. Know this whole universe to be the one undivided nature of the supreme spirit, entitled Vāsudeva.' Thus having spoken, and receiving the prostrate homage of Nidāgha, rendered with fervent faith, Ṛbhu went his way." — *VP*, pp. 53-55.

Nidrā (Nidra) : Sleep; a form of Brahmā. In the Uttara Khaṇḍa of the *Padma Purāṇa*, Nidrā is entered as one of the products of the churning of the ocean.

Nighna (Nighna) : The son of Anamitra, and father of Śatrājit, to whom the divine Āditya, the sun, presented the *syamantaka* gem.

Nikapṛṣṭas (Nikaprishtas) : An aboriginal tribe mentioned in the Purāṇas, so termed probably in derision; it means having more than one back.

Nikṛti (Nikriti) : (Immortality.) A daughter of Adharma (vice).

Nikumbha (Nikumbha) : A prince, the son of Haryaśva.

Nīla (Nila) : Blue. **1.** A range of mountains in Orissa; **2.** A central range to the north of Meru, running east and west; **3.** A son of Yadu; **4.** A son of Ajamīḍha.

Nīlakaṇṭha (Nilakuntha) : A name of Śiva; the god with a dark blue throat. The colour was the effect of the poison generated at the churning of the ocean, and which Śiva swallowed.

Nīlalohita (Nilalohita) : A name of Rudra, from the Vaiṣṇava Purāṇas, which give only one original form, instead of eight as in the *Viṣṇu Purāṇa*, and to which the name of Nīlalohita, the blue and red or purple complexioned, is assigned.

Nilinī (Nilini) : The wife of Ajamīḍha.

Nimi (Nimi) : One of the three distinguished sons of Ikṣvāku. He instituted a sacrifice that was to endure a thousand years, and applied to Vasiṣṭha to offer the oblations. Vasiṣṭha in answer said, that he had been pre-engaged by Indra for five hundred years, but that if the Rājā would wait for sometime, he would come and officiate as superintending priest. The king made no answer, and Vasiṣṭha went away, supposing that he had assented. When the sage had completed the performance of the ceremonies he had conducted for Indra, he returned with all speed to Nimi, purposing to render

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him the like office. When he arrived, however, and found that Nimi had retained Gautama and other priests to minister at his sacrifice, he was much displeased and pronounced upon the king, who was then asleep, a curse to this effect, that since he had not intimated his intention, but transferred to Gautama the duty he had first entrusted to himself, Vasiṣṭha, Nimi should thenceforth cease to exist in a corporeal form. When Nimi woke, and knew what has happened, he in return denounced as an imprecation upon his unjust preceptor, that he also should lose his bodily existence, as the punishment of uttering a curse upon him without previously communicating with him. Nimi then abandoned his bodily condition. The spirit of Vasiṣṭha also leaving his body, was united with the spirits of Mitra and Varuṇa for a season, until, through their passion for the nymph Urvaśī, the sage was born again a different shape. The corpse of Nimi was preserved from decay by being embalmed with fragrant oils and resins, and it remained as entire as if it were immortal. When the sacrifice was concluded, the priests applied to the gods, who had come to receive their portions, that they would confer a blessing upon the author of the sacrifice. The gods were willing to restore him to bodily life, but Nimi declined acceptance, saying, "O deities, who are the alleviators of all worldly suffering, there is not in the world a deeper cause of distress than the separation of soul and body: it is therefore my wish to dwell in the eyes of all beings, but never more to resume a corporeal shape!" To this desire the gods assented, and Nimi was placed by them in the eyes of all living creatures; in consequence of which their eyelids are ever opening and shutting. — *VP.*

Nimiṣa (Nimisha) : A measure of time — a twinkle of the eye — a second; according to the *Bhāgavata*, three *lava*s.

Nipa (Nipa) : A prince, the son of Para, a descendant of Hastin.

Niramitra (Niramitra) : **1.** One of the Pāṇḍavas, the son of Nakula; **2.** The son of Khaṇḍapāni; **3.** The son of Ayutāyus.

Nirmalas (Nirmalas) : One of the divisions of the Sikhs who profess to dedicate themselves exclusively to a religious life. They lead a life of celibacy, and disregard their personal appearance, often going nearly naked. They do not assemble together in colleges, nor do they observe any particular form of Divine service, but confine their devotion to speculative meditation on the perusal of the writings of Nānak, Kabīr, and other unitarian teachers. They are always solitary, supported by their disciples, or wealthy persons who may happen to favour the sect. The Nirmalas are known as able expounders of the Vedānta philosophy, in which brāhmaṇas do not disdain to accept of their instructions. They are not a very numerous body on the whole; but a few are almost always to be found at the principal seats of Hindu wealth, and particularly at Benares. — Wilson's *Works,* Vol. I.

Nirmāli (Nirmali) : A sect of Vaiṣṇavas who devote all their time to the one

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purpose of keeping themselves clean. They bathe many times and wash their hands one hundred and eight times daily. While they do not separate themselves from their families, they refrain from touching even their children, lest they should be defiled. They are very careful not to take the life of any creature. Women as well as men may belong to this sect. — SHERRING.

Nirmanaratis (Nirmanaratis) : A class of deities who belong to the eleventh *manvantara*.

Nirṛta (Nirrita) : One of the eleven Rudras, according to the *Vāyu* list.

Nirukta (Nirukta) : An *aṅga* of the Vedas, containing a glossarial comment.

Nirukta (Nirukta) : Or 'Explanation', is the name of one of the six Vedāṅgas (See VEDA) which explains difficult Vedic words. That there have been several works engaged in such a task, even at a very remote period of Hindu autiquity, and that they bore the name of *Nirukta* is probable, for '*Nirukta* authors' are quoted either generally or by name in several Sanskrit authors; but the work which is emphatically called *Nirukta*, and which, for the present, is the only surviving representative of this important Vedāṅga, is that of Yāska, who was a predecessor of Pāṇini (q.v.). His work consists of three parts — the *Naighaṇṭuka*, where for the most part, synonymous words are taught; the *Naigama*, which contains words that usually occur in the Vedas only; and the *Daivata*, which contains words chiefly relating to deities and sacrificial acts. A commentary on this work has been composed by the same Yāska, and it likewise bears the name of *Nirukta*. In the latter, Vedic passages are quoted in illustration of the words to be explained, and the comment given by Yāska on these passages is the oldest instance, known at present to Sanskrit philology, of a Vedic gloss. Besides the great importance which Yāska's *Nirukta* thus possesses for a proper understanding of the Vedic texts, it is valuable also on account of several discussions which it raises on grammatical and other questions, and on account of the insight it affords us into the scientific and religious condition of its time." — GOLDSTÜCKER.*

Niruktakṛt (Niruktakrit) : The name of the pupil to whom Śākapūrṇi gave his glossary (Nirukta) of the *Ṛgveda*.

Niruta (Niruta) : A giant; a regent or guardian of the south-west point of the world. He is represented as of a green colour, and is said to have been raised to the dignity he enjoys in consequence of his severe penance. On his head he wears a crown, and on his forehead Śiva's sign of sacred ashes. Of his four hands one is empty, and in the other three he holds respectively a banner with the sign of a fish, a ring, and a wine jug; his vehicle is a crocodile.

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* CHAMBER'S *Enclyclopaedia*, Vol. VI.

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Nirvāṇa (Nirwana) : The blowing out. Extinction. The summum-bonum of Buddhism. It was long thought that *nirvāṇa* simply meant final beatitude, the emancipation of the soul from the body: its exemption from further transmigration, and re-union with the deity. Some still maintain this view, and regard *nirvāṇa* as synonymous with *mokṣa*; the absorption of the individual soul into the divine essence; which the Hindus represent as the highest goal of their religion and philosophy. But it has been shown by Mr. Spence Hardy, Mr. Max Müller, and other high authorities, that *nirvāṇa* means utter annihilation, or the destruction of all elements which constitute existence. There are four paths, an entrance into any of which secures either immediately, or more remotely, the attainment of *nirvāṇa*. They are: (1) *Sovān*, which is divided into twenty-four sections, and after it has been entered there can be only seven more births between that period and the attainment of *nirvāṇa*, which may be in any world but the four hells; (2) *Śakradāgāmī*, into which he who enters will receive one more birth. He may enter this path in the world of men, and afterwards be born in *deva-loka*; or he may enter it in a *deva-loka*, and afterwards be born in the world of men. It is divided into twelve sections; (3) *Anāgāmī*, into which he who enters will not again be born in a *kāma-loka*; he may, by the apparitional birth, enter into a *brahma-loka*, and from that world attain *nirvāṇa*. This path is divided into forty-eight sections; (4) *Arya* or *Aryahat*, into which he who enters has overcome or destroyed all evil desire. It is divided into twelve sections.

Those who have entered into any of the paths can discern the thoughts of all in the same, or preceding paths. Each path is divided into two grades: (1) The perception of the path; (2) Its fruition or enjoyment. The mode in which *nirvāṇa*, or the destruction of all the elements of existence, may be reached, is thus pointed out by Mr. Spence Hardy, in his 'Eastern Monachism': "The unwise being who has not yet arrived at a state of purity, or who is subject to future birth, overcome by the excess of evil desire, rejoices in the organs of sense, *āyatana*, and their relative objects, and commands them. The *āyatanas* therefore become to him like a rapid stream to carry him onward toward the sea of repeated existence; they are not released from old age, decay, death, sorrow, &c. But the being who is purified, perceiving the evils arising from the sensual organs and their relative objects, does not rejoice therein, nor does he commend them, or allow himself to be swallowed up by them. By the destruction of the 108 modes of evil desire he has released himself from birth, as from the jaws of an alligator; he has overcome all attachment to outward objects; he does not regard the unauthorized precepts, nor is he a sceptic; and he knows that there is no ego, no self. By overcoming these four errors, he has released himself from the cleaving to existing objects. By the destruction of the cleaving to existing objects he is released from birth, whether as a Brahmā, man, or any other being. By the destruction of birth he is released from old age, decay, death,

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sorrow, &c. All the afflictions connected with the repetition of existence are overcome. Thus all the principles of existence are annihilated, and that annihilation is *nirvāṇa*."

Nirvṛtti (Nirvritti) : A prince, the son of Vṛṣṇī, a descendant of Jyāmagha.

Niśācara (Nischara) : One of the seven *ṛṣis* in the second *manvantara*.

Niṣāda (Nishada) : The progenitor of the wild races, extracted from the left thigh of king Veṇa. — WILSON.

Niṣādas (Nishadas) : Inhabitants of the Vindhya mountains — barbarians. Niṣādha was the country of Nala, and has consequently attained celebrity, but its situation has not been certainly determined; it was not far from Vidarbha (Berar) as that was the country of Damayantī.

Niṣādha (Nishadha) : **1.** A range of mountains to the south of Meru; one of the central ranges, next to Meru, running east and west, and extending one hundred thousand *yojana*s; **2.** A prince, the son of Atithi, and grandson of Kuśa.

Niśākara (Nisakara) : A great sage mentioned in the *Rāmāyaṇa* whose hermitage was at the foot of the Vindhya mountains; at evening he used to be lovingly escorted to his abode by a troop of wild animals, lions, tigers, leopards, bears, &c. When Sampāti lost his wings he consulted the sage, and asked "of what good is life to a bird who has no wings". 'Of what *pleasure* thou would'st say', answered Niśākara gravely. "Were thy life of no good the Lord of creatures had not left it thee. But I understand that it seems hard to thee; thou art but one of the younger sons of Brahmā, and even his eldest-born, Man, frets often at the fact that his own happiness is not the object of his being. Know then for thy comfort thou shalt have thy wings given back to thee some day." — *IE*, p. 192.

Nisatha (Nisatha) : A son of Balarāma by his wife Revatī.

Niśītha (Nisitha) : A son of Kalpa; the name means 'the middle of night'.

Niśumbha (Nisumbha) : A demon ruler of prodigious strength and power who was destroyed by the goddess Umā. The *Devīmāhātmya* narrates this as one of her chief martial exploits.

Nisunda (Nisunda) : A *daitya*, the son of Hlāda.

Nitala (Nitala) : One of the seven regions of *pātāla*.

Nivata-kavacas (Nivata-kavachas) : *Dānava*s, to the number of thirty millions, residing in the depths of the sea. The *Mahābhārata* describes their destruction as one of the exploits of Arjuna. The *Viṣṇu Purāṇa* says they were born in the family of the *daitya* Prahlāda.

Niyama (Niyama) : The second stage of Yoga, being self-restraint, of which five kinds are specified:

1. Purity of mind and body

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2. Cheerfulness under all circumstances
3. Religious austerity
4. The repetition of incantations
5. The association of all religious ceremonies with the Supreme Being.

These are also designated five duties or obligations, namely purity, contentment, devotion, study of the Vedas, and adoration of the supreme.

Niyama (Niyama) : Precept. A son of Dharma by one of the daughters of Dakṣa.

Niyat (Niyat) : The wife of Mahān one of the eleven Rudras.

Niyati (Niyati) : The daughter of Meru who was married to Vidhāṭṛ.

Niyodhaka (Niyodhaka) : A prize-fighter, either as a wrestler or boxer or a swordsman — in some parts of India he also fights with gauntlets armed with steel spikes. — WILSON.

Nṛcakṣa (Nrichaksha) : A prince, the son of Ṛcā, of the race of Puru.

Nṛga (Nriga) : A son of the Manu Vaivasvata; the *Liṅga Purāṇa* relates his transformation to a lizard by the curse of a brāhmaṇa.

Nṛpañjaya (Nripanjaya) : **1.** A prince, the son of Suvīra; **2.** The son of Medhāvin of the race of Puru.

Nṛyajña (Nriyajna) : One of the five great obligations or sacrifices, viz., that of hospitality; a duty on which great stress is laid.

Nyagrodha (Nyagrodha) : One of the sons of Ugrasena.

Nyāsa (Nyasa) : A form of gesticulation made with a short and mystic prayer to the heart, the head, the crown of the head, and the eye; as *oṁ sīrase namalī, oṁ*; salutation to the head; with the addition of the *kavaca*, the armour or syllable *phaṭ*, and the *astra*, the weapon or syllable *huṁ*. The entire *mantra*, the prayer or incantation, is then, *oṁ sīrase namalī. huṁ, phaṭ*. — WILSON, *Works*, XII, 53.

Nyāya (Nyaya) : Logic. One of the six schools or systems of philosophy of the Hindus.

The Nyāya system was originally taught by Gautama, of whose personal history, however, but little is known. From the *Rāmāyaṇa* and the Purāṇas, we learn that he was born at Himālaya, about the same time as Rāma, i.e., at the commencement of the *tretā yuga* (or second age of the world); that he married Ahalyā, the daughter of Brahmā (q.v.). He is said to have lived as a very austere ascetic, first at Prayāga (now Allahabad), then in a forest at Mithilā (Muttra), and latterly (after the reputation of his wife) in the Himālayan mountains. His son, Śatānanda, was priest to Janaka, king of Mithilā the father of Sītā, the wife of Rāma. From the above statements we

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may see how little reliance can be placed on the historical veracity of the Purāṇas. These works assure us that Gautama, though he lived in the second or silver age, married a daughter of Brahmā; but they meet the anachronism by affirming that all the sages live through the four *yugas* (the *satya*, *tretā*, *dvāpara*, and *kali*), into which the Hindus divide the whole course of the world's existence.

"The Nyāya offers the sensational aspect of Hindu Philosophy. In saying this, it is not meant that the Nyāya confines itself to sensation, excluding emotion and intellection; nor that the other systems ignore the fact of sensation; but that the arrangement of this system has a more pointed regard to the fact of the five senses than the others have, and treats the external more frankly as a solid reality.

"The word *nyāya* means 'propriety or fitness', and the system undertakes to declare the *proper method* of arriving at that knowledge of the truth, the fruit of which, it promises, is the chief end of man. The name is also used, in a more limited application, to denominate the proper method of setting forth *argument*. This has led to the practice of calling the Nyāya the '*Hindu Logic*', a name which suggests a very inadequate conception of the scope of the system. The Nyāya system was delivered by Gautama in a set of aphorisms, so very concise, that they must, from the first, have been accompanied by a commentary, oral or written. The aphorisms of the several Hindu systems, in fact, appear designed, not so much to *communicate* the doctrine of the particular schools, as to *aid*, by the briefest possible suggestions, the memory of him to whom the doctrine shall have been *already* communicated. To this end they are in general admirably adapted. The sixty aphorisms, for example, which constitute the first of Gautama's Five Lectures, present a methodical summary of the whole system, while the first aphorism, again, of the sixty, presents a summary of these sixty. The first aphorism is as follows: From knowledge of the truth in regard to evidence, the ascertainable, doubt, motive, example, dogma, confutation, ascertainment, disquisition, controversy, cavil, fallacy, perversion, futility, and occasion for rebuke, — there is the attainment of the *summum-bonum*.

"In the next aphorism, it is declared how knowledge operates mediately in producing this result. 'Pain, birth, activity, fault, false notions, — since, on the successive departure of these in turn, there is the departure of the antecedent one, there is Beatitude.' That is to say, when *knowledge of the truth* is attained to, *'false notions'* depart; on their departure, the *'fault'* of concerning one's self about any external object ceases; thereupon the enlightened sage ceases to 'act'; then, there being no *actions* that call for either reward or punishment, there is no occasion, after his death, for his being *born again* to receive reward or punishment; then, not being born again, so as to be liable to pain, there is no room for *'pain'*, and the absence of pain is the Nyāya conception of the *summum-bonum*."

As to the instruments adapted to the acquisition of a knowledge of the

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truth, Gautama teaches that "proofs" i.e., (instruments of right knowledge) "are the senses, the recognition of signs, the recognition of likenesses, and speech (or testimony)".

The *objects* in regard to which we have to obtain right knowledge, by means of the appropriate instruments, he enumerates as follows: "Soul, body, sense, sense-object, knowledge, the mind, activity, fault, transmigration, fruit, pain, and beatitude, — these are the objects regarding which we are to seek for right knowledge." Here it is to be carefully observed that the *soul* is spoken of as an entirely different entity from the *mind.* Dugald Stewart tells us that the mind can attend to only one thought at a time. Gautama, recognising the same fact, but speaking of the *known* invariably as the *soul,* accounts for the fact in question by assuming that there is an *instrument,* or internal organ, termed the *mind,* through which alone knowledge can reach the soul, and which, admitting only *one thought at a time,* the Naiyāyika inferred must be no larger than an *atom.*

"Pleasure, pain, desire, aversion, volition, and knowledge," says Gautama, "are that whereby we recognise the (*ātman*)"; and, again, "the sign" (whereby we infer the existence) "of the mind" (*manas*) "is the not arising of cognitions" (in the soul) "simultaneously". Thus the *soul* may be practically regarded as corresponding to the thinking principle, and the *mind* (*manas*) to the faculty of attending to one, and only one, thing at a time; it being further kept in rememberance that the Naiyāyika reckons the mind to be a *substance* and not a *faculty.*

"In the list of the objects regarding which right knowledge is to be obtained, the next after *mind*, is *activity*. This is defined as 'that which originates the [utterance of the] voice, the [cognitions of the] understanding and the [gestures of the] body'. This activity, we have seen under Aph. II, Gautama regards with an evil eye, as the cause of birth, which is the cause of pain, which it is the *summum-bonum* to get permanently rid of.

He further holds that it is through our own '*fault*' that we are active; and he tells us that faults (or failings) have this characteristic; that they cause 'activity'. These faults are classed under the heads of affection, aversion, and stolidity or delusion, each of which he regards as a fault or defect, inasmuch as it leads to actions, the recompense of which, whether good or evil, must be received in some birth, or state of mundane existence, to the postponement of the great end of entire emancipation."

The immediate obstacle to "emancipation" *mokṣa,* or *apavarga* namely, "transmigration" *pretyabhāva*, he next defines as "the arising again" *punarutpatti*. "Pain", *duḥkha* he defines as "that which is characterised by uneasiness," and absolute deliverance therefrom is "emancipation". This *summum-bonum* is to be obtained by an abnegation of all action, good or bad." — SMALL, *HSL.*

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O

Oblations (Oblations) : The householder after pouring libations to the gods, sages, and progenitors, is to offer oblations with fire, not preceded by any other rite, to Brahmā. Oblations are made with such ceremonies, and in such form, as are adapted to the religious rite which is intended to be subsequently performed. The residue of oblations to be offered to Indra, Yama, Varuṇa, and Soma, at the four cardinal parts of his dwelling; and in the north-east quarter it is to be presented to Dhanvantari. See *VP*, p. 304.

Obsequies (Obsequies) : See ŚRĀDDHA.

Ocean (Ocean) : *Churning of*. See AMṚTA.

Oḍra (Odra) : The ancient name of Orissa.

Oghavatī (Oghavati) : The name of a river in the Purāṇas, that has not been identified.

Oṁ or Oṁkāra (Om or Omkara) : A combination of letters invested by Hindu mysticism with peculiar sanctity. In the Vedas it is said to comprehend all the gods; and in the Purāṇas it is directed to be prefixed to many sacred formulas. The syllable *oṁ*, says the *Padma Purāṇa* is the leader of all prayers; and to be employed in the beginning of all prayers. According to the same authority one of the mystical imports of the term is the collective enunciation of Viṣṇu expressed by *A*, of Śrī, his bride, intimated by *U*, and of their joint worshipper designated by *M*. A whole chapter of the *Vāyu Purāṇa* is devoted to this term. It is said to typify the three spheres of the world, the three holy fires, the three steps of Viṣṇu, &c. It is identified with the supreme undefinable deity, or Brahmā. In the *Bhagavad Gītā* it is said "Repeating *oṁ*, the monosyllable, which is Brahmā and calling me to mind." The form or sensible type of Vasudeva, is considered to be the monosyllable *oṁ*. Mr. J.C. Thomson says, a more probable origin of the word is that it is composed of the initials of the three personifications of the triad of elements, which is a much more ancient trinity than that of Brahmā Viṣṇu and Śiva. The *A* would then represent Agni, or fire; the *U* Varuṇa, water; and the *M* Marut, wind or air. The reverence attached to this monosyllable may be inferred from the fact that some transcribers of MSS. have been afraid to write the awful word itself, and have substituted some other.

Ordeal (Ordeal) : The judgement by ordeal is a leading feature of Hindu jurisprudence. There are four principal kinds of ordeals; viz., by the balance, by fire, by water, and by poison. — *TMLS*, p. 108.

The gods themselves are represented as having often had recourse to it to establish the truth of dubious facts. The ordeal by fire was the most common amongst them.

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Special seasons are fixed for the trial by ordeal, and various solemn ceremonies performed on the occasion. Brāhmaṇas always officiate; and the person who is to pass through the ordeal must prepare for it by fasts and ablutions.

There are also a number of private ordeals which do not require so much solemnity; such as that of compelling the suspected person to sink his arm to the elbow into a vase filled with boiling oil, with which cow-dung has been mixed in order to increase its ardour; that of enclosing a snake, Cobra Copella, in a basket, into which a ring or a piece of money is cast, and the accused compelled to fetch the ring or piece of money after having been blind-folded; and many others. If in the first instance, he does not experience the effects of the boiling oil, and if he is not bitten by the snake in the second, he is reputed not guilty; and guilty if the reverse happens.

The ordeals are recurred to in dubious cases, not only by public magistrates, but also oftener by private persons, to ascertain a fact which interests them. A housekeeper, or the chief of a village in the houses of which any article of value has been stolen, will frequently compel the inhabitants to undergo the ordeal, in order to find out the thief. Jealous husbands often have recourse to it in order to ascertain the virtue of their wives.

These ordeals have sometimes the advantage of intimidating the persons against whom they are directed, who, when they perceive they cannot escape them, confess their guilt. But this advantage is far from compensating for the real and serious evils which in most cases result from them, by causing the condemnation of innocent persons. [See an account of the Ordeals prevailing among the Hindus, by the Abbé Dubois, in *TMLS*, Vol. I, pp. 108-18.]

Orissa (Orissa) : The holy land of the Hindus. It has been so regarded for two thousand years. Its Sanskrit name Utkala-deśa, the glorious country, accords with the many texts and describe it as "the realm established by the gods", and "the land that taketh away sin". An ancient sage in explaining the various places of pilgrimage to his pupils, says, "Of all the regions of the earth India is the noblest; and of all the countries of India Utkala boasts the highest renown. From end to end it is one vast region of pilgrimage. Its happy inhabitants live secure of a reception into the world of spirits; and even those who visit it, and bathe in its sacred rivers, obtain remission of their sins, though they may weigh like mountains. Who shall adequately describe its sacred streams, its temples, its holy places, its fragrant flowers, and exquisite fruits? Who shall estimate the soul's gain from a sojourn in such a land? But what need for enlarging on the praises of a realm in which the gods themselves delight to dwell?"*

* Quoted in HUNTER's *Orissa*, I, 82.

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"Orissa is divided into four great regions of pilgrimage. From the moment the pilgrim passes the Vaitaraṇī River, on the high road forty miles north-east of Cattack, he treads on holy ground. Behind him lies the secular world, with its cares for the things of this life; before him is the promised land, which he has been taught to regard as a place of preparation for heaven. On the southern side of the river rises shrine after shrine to Śiva, the All-Destroyer. On its very bank he beholds the house of Yama, the king of the dead; and as he crosses over, the priest whispers into his ear the last text which is breathed over the dying Hindu at the moment the spirit takes its flight: 'In the dread gloom of Yama's halls is the tepid Vaitaraṇī River.' On leaving the stream he enters Jājpur, literally the city of Sacrifice, the head-quarters of the region of pilgrimage, sacred to Pārvatī, the wife of the All-Destroyer. To the south-east is the region of pilgrimage sacred to the sun, now scarcely visited, with its matchless ruins looking down in desolate beauty across the Bay of Bengal. To the south-west is the region of pilgrimage dedicated to Śiva, with its city of temples, which once clustered, according to native tradition, to the number of seven thousand, around the sacred lake. Beyond this, nearly due south, is the region of pilgrimage beloved of Viṣṇu, known to every hamlet throughout India, and to every civilized nation on earth, as the abode of Jagannāth, the Lord of the World."*

Oṣṭa-karṇakas (Oshta-karnakas) : A nickname or term of derision, or derived from some exaggeration of national ugliness, applied to some of the aborigines of India. It means having lips extending to their ears.

Oxydracae (Oxydracae) : The śūdra people of the west, or north-west, towards the Indus. Pliny has Sudraci for the people who formed the limit of Alexander's eastern conquests, or those hitherto inaccurately called Oxydracae.

* HUNTER'S *Orissa*.

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P

Pacottah (Pacottah) : A machine for raising water from deep wells by hanging a bucket at the end of a long pole, and then attaching the other end of the pole to one arm of an elevated horizontal lever. The weight of a man on the other end of the lever raises the pole and with it the water. This apparatus is found to be most efficient means of raising water in a land where coal is costly. It is another instance of the mode in which Hindus have very frequently hit upon the very best means of employing natural forces for human purposes. No European Engineer would have dreamt of such a contrivance, so simple and so inelegant — yet none can supersede it. The Railway Companies have tried every possible device and the best of English machinery, but have been driven back on the Pacottah.*

Padma Purāṇa (Padmapurana) : A very voluminous work containing fifty-five thousand *śloka*s. These are divided amongst five books or Khaṇḍas; (1) The Sṛṣṭi Khaṇḍa, or section on Creation; (2) the Bhūmi Khaṇḍa, a description of the Earth; (3) the Svarga Khaṇḍa, a chapter on Heaven; (4) Pātāla Khaṇḍa, a chapter on the regions below the earth; and (5) Uttara Khaṇḍa, the last or supplementary chapter. There is also current a sixth division, the Kriyā Yogasāra, a teatise on the practice of devotion.

The denominations of these divisions of the *Padma Purāṇa* convey but an imperfect and partial notion of their contents. In the first, or section which treats of creation, the narrator is Ugraśravas the Sūta, the son of Lomaharṣaṇa, who is sent by his father to the *ṛṣi*s at Naimiṣāraṇya to communicate to them the Purāṇa, which from its containing an account of the lotus (*padma*), in which Brahmā appeared at creation, is termed the *Padma* or *Pādma Purāṇa*. The Sūta repeats what was originally communicated by Brahmā to Pulastya, and by him to Bhīṣma. The early chapters narrate the cosmogony, and the genealogy of the patriarchal families, much in the same style, and often in the same words, as the Viṣṇu; and short accounts of the *manvantara*s and regal dynasties: but these, which are legitimate Paurāṇik matters, soon make way for new and unauthentic inventions, illustrative of the virtues of the lake of Puṣkara, or Pokher in Ajmer, as a place of pilgrimage.

The Bhūmi Khaṇḍa, or section of the earth, defers any description of the earth until near its close, filling up one hundred and twenty-seven chapters with legends of a very mixed description, some ancient and common to other Purāṇas, but the greater part peculiar to itself, illustrative of *tīrtha*s, either figuratively so termed — as a wife, a parent, or a *guru*, considered as a sacred object — or places to which actual pilgrimage should be performed.

* Gover, *Folk Songs of Southern India*.

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The Svarga Khaṇḍa describes in the first chapters the relative positions of the *loka*s or spheres above the earth, placing above all Vaikuṇṭha, the sphere of Viṣṇu; an addition which is not warranted by what appears to be the oldest cosmology. Miscellaneous notices of some of the most celebrated princes then succeed, conformably to the usual narratives; and these are followed by rules of conduct for the several castes, and at different stages of life. The rest of the book is occupied by legends of a diversified description, introduced without much method or contrivance; a few of which, as Dakṣa's sacrifice, are of ancient date, but of which the most are original and modern.

The Pātāla Khaṇḍa devotes a brief introduction to the description of Pātāla, the regions of the snake-gods; but the name of Rāma having been mentioned, Śeṣa, who has succeeded Pulastya as spokesman, proceeds to narrate the history of Rāma, his descent and his posterity; in which the compiler seems to have taken the poem of Kālidāsa, the *Raghuvaṁśa*, for his chief authority. An originality of addition may be suspected, however, in the adventures of the horse destined by Rāma for an *aśvamedha*, which form the subject of a great many chapters. When about to be sacrificed, the horse turns out to be a brāhmaṇa, condemned by an imprecation of Durvāsas, a sage, to assume the equine nature, and who, by having been sanctified by connexion with Rāma, is released from his metamorphosis, and despatched as a spirit of light to heaven. This piece of Vaiṣṇava fiction is followed by praises of the *Śrī Bhāgavata*, an account of Kṛṣṇa's juvenilities, and the merits of worshipping Viṣṇu. These accounts are communicated through a machinery borrowed from the Tantras: they are told by Sadāśiva to Pārvatī, the ordinary interlocutors of *tāntrika* compositions.

The Uttara Khaṇḍa is a most voluminous aggregation of very heterogeneous matters, but it is consistent in adopting a decidedly Vaiṣṇava tone, and admitting no compromise with any other form of faith. The chief subjects are first discussed in a dialogue between king Dilīpa and the *muni* Vasiṣṭha; such as the merits of bathing in the month of Māgha, and the potency of the *mantra* or prayer addressed to Lakṣmī-Nārāyaṇa. But the nature of *bhakti*, faith in Viṣṇu — the use of Vaiṣṇava marks on the body — the legends of Viṣṇu's *avatāra*s, and especially of Rāma — and the construction of images of Viṣṇu — are too important to be left to mortal discretion: they are explained by Śiva to Pārvatī, and wound up by the adoration of Viṣṇu by those divinities. The dialogue then reverts to the king and the sage; and the latter states why Viṣṇu is the only one of the triad entitled to respect; Śiva being licentious, Brahmā arrogant, and Viṣṇu alone pure. Vasiṣṭha then repeats, after Śiva, the *māhātmya* of the *Bhagavad Gītā*; the merit of each book of which is illustrated by legends of the good consequences to individuals from perusing of hearing it. Other Vaiṣṇava *māhātmya*s occupy considerable portions of this Khaṇḍa, especially the Kārttika Māhātmya, or holiness of the month of Kārttika, illustrated as usual by stories, a few of which are of an early origin, but the greater part

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modern, and peculiar to this Purāṇa.

The Kriyā Yogasāra is repeated by Sūta to the *ṛṣi*s, after Vyāsa's communication of it to Jaimini, in answer to an inquiry how religious merit might be secured in the *kali* age, in which men have become incapable of the penance and abstraction by which final liberation was formerly to be attained. The answer is, of course, that which is intimated in the last book of the *Viṣṇu Purāṇa* — personal devotion to Viṣṇu: thinking of him, repeating his names, wearing his marks, worshipping in his temples, are a full substitute for all other acts of moral or devotional or contemplative merit.

The different portions of the *Padma Purāṇa* are in all probability as many different works, neither of which approaches to the original definition of a Purāṇa. There may be some connexion between the three first portions, at least as to time; but there is no reason to consider them as of high antiquity. They specify the Jains both by name and practices: they talk of *mlecchas*, 'barbarians', flourishing in India; they commend the use of the frontal and other Vaiṣṇava marks; and they notice other subjects which, like these, are of no remote origin. The Pātāla Khaṇḍa dwells copiously upon the *Bhāgavata*, and is consequently posterior to it. The Uttara Khaṇḍa is intolerantly Vaiṣṇava, and is therefore unquestionably modern. It enjoins the veneration of the *śālagrama* stone and *tulasī* plant, the use of the *tapta-mudrā*, or stamping with a hot iron the name of Viṣṇu on the skin, and a variety of practices and observances undoubtedly no part of the original system. It speaks of the shrines of Śrī-raṅgam and Venkaṭādri in the Dekhin, temples that have no pretension to remote antiquity; and it names Haripur on the Tuṅgabhadrā, which is in all likelihood the city of Vijyanagar, founded in the middle of the fourteenth century. The Kriyā Yogasāra is equally a modern, and apparently a Bengali composition. No portion of the *Padma Purāṇa* is probably older than the twelfth century, and the last parts may be as recent as the fifteenth or sixteenth. — WILSON.

Padmakalpa (Padmakalpa) : A *mahākalpa* — a day of Brahmā already expired.

Padmanābha (Padmanabha) : Lotus-navel; with the addition of Svāmī, a name of Nārāyaṇa in the Malayālam country. One of the titles of the Travancore *rājāh* was 'the slave of Padmanābha'.

Padmāvatī (Padmavati) : A titular name which may be understood of Lakṣmī, as seated on a lotus-flower (*padma*) it is commonly used to designate a goddess of the Jains; especially at some shrines of the eastern and western Cālukyas; corresponding with the northern part of Teliṅgānā and the southern Mahratta provinces.

Padmāvatī (Padmavati) : A city amongst the Vindhya hills.

Pahlavas (Pahlavas) : A northern or north-western nation, often mentioned

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in Hindu writings, in *Manu*, the *Rāmāyaṇa*, the Purāṇas, &c. They were not a Hindu people, and may have been some of the tribes between India and Persia.

Pahnavas (Pahnavas) : Probably the same as the Pahlavas. Border tribes on the confines of Persia. They were conquered by Sagara, but spared on the intercession of Vasiṣṭha, the family priest of Sagara.

Paila (Paila) : The compiler of the *Ṛgveda*; a disciple or co-adjutor of Vyāsa in arranging the Vedas. Professor Wilson thinks the tradition records the first establishment of a school, of which the Vyāsa was the head, and Paila and the other persons named were the teachers.

Pāka (Paka) : A fierce demon slain by Indra.

Pākayajña (Pakayajna) : A sacrifice, in which food is offered; one that may be made by a śūdra. It implies either the worship of the Viśvadevas, the rites of hospitality, or occasional oblations, as building a house, the birth of a child, or any occasion of rejoicing.

Pakṣa (Paksha) : A lunar fortnight; fifteen days of thirty *muhūrttas* each.

Pakṣaja (Pakshaja) : One of the three classes of clouds; those which were originally the wings of the mountains, and which were cut off by Indra.

Palaka (Palaka) : The son of Pradyota, king of Magadha. There were five kings of the house of Pradyota, who reigned for a hundred and thirty-eight years.

Pālaka (Palaka) : A protector of ruler; *loka-pālaka* is an epithet applied to a king. *Dik-pālaka* is a regent of one of the eight points of the heavens: each point being supported by one of the *aṣṭa dik gaja*s, or elephant caryatides. The names of the *dik-pālaka*s are Indra, E.; Varuna, W.; Kuvera, N.; Yama, S.; Īśānī, N.E.; Niruta, S.W.; Vāyu, N.W.; Agni, S.E.

Palasinī (Palasini) : A river from the eastern of the Himālaya, a feeder of the Mahānada.

Pāli (Pali) : The sacred language of the Buddhists; a language which is extinct in India, but in which numerous canonical books of the Buddha religion, still extant in Burma and Ceylon, are written. Though, however, this language has had the singular fate of having now disappeared from its native soil, to become a sacred language in foreign countries, it is yet nothing more than one of the ancient vernacular dialects of northern India. Māgadhī is the appellation which the Buddhists of Ceylon themselves give to it. It is indeed true, as we are informed by Mr. Turnour, that "the Buddhists are impressed with the conviction that their sacred and classical language, the Māgadhī or Pāli, is of greater antiquity than the Sanskrit; and that it had attained a higher state of refinement than its rival tongue had acquired." Mr. Turnour however is inclined to entertain an opinion adverse to the claims of the Buddhists on this particular point. "The general

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results of the researches hitherto made by Europeans, both historical and philosophical, unquestionably converge to prove the greater antiquity of the Sanskrit." There is no question that Mr. Turnour is right, and that the priests of Ceylon, who are no philologists, are wrong. The Pāli bears as distinct traces of derivation from Sanskrit, in an early stage of its development, as any of the other northern dialects. — MUIR, II, 55.

Palin (Palin) : One of the sons of Pṛthu.

Palita (Palita) : A prince, the son of Parāvṛt; he was the brother of Jyāmagha, and ruled over Videha.

Pampā (Pampa) : A river, that rises in Ṛṣyamūka in the Dekkin. [From the Supplement →] A river that is described in the *Rāmāyaṇa* as singing all day long and even through the night. "In everyone of its ripples a water nymph seemed weeping; there were never heard such mournful songs as those it chanted to itself: yet the music of these waters was as sweet as it was sorrowful." — *IE*, p. 156.

Pañca Śāradīya Sava (Pancha Saradiya Sava) : A sacrifice and festival which is supposed to have held the same position in ancient India as the *Durgā-pūjā* does now. It was celebrated successively for five years, the length of the ceremony being limited to five days on each occasion, and beginning with the new moon. The chief sacrifices consisted of seventeen five-year old humpless dwarf bulls, and the same number of dwarf heifers under three years. The former were simply consecrated and then set free; and the latter, after various invocations and religious observances, were immolated, three on each day, excepting the last, when five were sacrificed.*

Pañca Tantra (Pancha Tantra) : The collection of Fables and stories termed *Pañca Tantra* or *Pañcopākhyāna*, is one of the oldest in the world. It was translated from Sanskrit into Persian in the sixth century; and from Persian into Arabic in the ninth century; it was afterwards rendered into Hebrew, Greek, Latin and Syriac; from these versions successive translations were made into all the languages of modern Europe, until it became universally know as Pilpay's Fables.

The narrator of the stories is in the Arabic version called Bidpai; in the Sanskrit original no name similar to this occurs; but it is certain that the name Pilpay, by which the work is known in Europe, is a corruption of Bidpai.

The Arabic translation of the *Pañca Tantra* is called *Kalila wa Damna*; it is thus designated in allusion to two jackals which act a conspicuous part in the first story of the Arabic version, and which we recognise in the Sanskrit and Canarese under the forms Karataka and Damanaka.

The most admired Persian translation is not that which was first made, but the one written at the beginning of the sixteenth century, and known

* *Journal of the Asiatic Society of Bengal*, Part I, No. 2, 1872.

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under the title of *Anwār-i-soheili*; which was afterwards rendered into Turkish with the designation of *Humāyun Nāmeh*.

With the exception of the Bible and the Pilgrim's Progress, there is probably no work that has been translated into so many languages as the *Pañca Tantra*. In India it has retained its popularity to the present time, and is found in some form in all the spoken dialects of the country.

The Sanskrit epitome of the *Pañca Tantra* is termed the *Hitopadeśa*, or "Salutary Instruction". This has been translated into English by Sir William Jones and by Sir Charles Wilkins.

"Its popularity," says Professor Johnson, "through so many ages, amidst such various nations, is evidence of intrinsic merit; and the pictures of domestic manners and human nature which it presents, however tinctured by national peculiarities, must have been recognised as universally true, as well as diverting; or they would not have been naturalized in the west as well as in the east. In the maxims also which the tales serve to illustrate, there must have been much which secured the acquiescence of all mankind, or the remarks would have been left to enlighten the moralists of India alone. These merits, however, were such as admitted of transfusion into other languages; the merits of its composition are those which have chiefly recommended its preservation by the Press, and its circulation amongst the cultivators of Sanskrit literature."

There is a great diversity in the manuscript copies of the *Pañca Tantra*. Many differences occur in the various stories. In some versions the residence of the king is in Mahilaropya, a city in the south of India, which Professor Wilson identifies with St. Thomé. The Canarese version of the *Pañca Tantra* follows the *Hitopadeśa* in making the residence of the king in Pāṭaliputra on the Ganges.

The king had three sons who were deficient in ability and application. He made this known to his counsellors and sought their advice; asking them "of what use is a son who has neither knowledge nor virtue? of what use is a cow who has no milk with her calf," &c.? A learned brāhmaṇa who was present offered to relieve the king of his anxiety by taking the princes to his house and instructing them perfectly. He then composed in their benefit these five chapters: Mitra Bheda, Dissension of friends; Mitra Prāpti, acquisition of friends; Kakolukīya, inveterate enmity; Labda Naṣṭa, loss of advantage; Asampreksya Karitva, inconsiderateness. Through reading these the princes became in six months highly accomplished, and the five *tantras* were famous throughout the world.

An analytical account of the *Pañca Tantra* is contained in the *Works* of H. H. Wilson, Vol. IV.

Pañcadaśa hymns (Panchadasa hymns) : A collection of hymns, created along with the *Yajurveda* from the southern mouth of Brahmā.

Pāñcajana (Panchajana) : A demon in the form of a conch-shell, who lived

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in the sea of Prabhāsa, and was killed by Kṛṣṇa, in order that the son of Sāndipanī might be rescued.

Pāñcajanya (Panchajanya) : The name of Kṛṣṇa's conch. It was made of the bones of the giant Pañcajana. When Kṛṣṇa was getting up his military acquirements, the son of his *ācārya*, or tutor, Sāndipanī, was drowned in the sea of Prabhāsa, and carried down to the bottom by the said giant. Kṛṣṇa plunged in, dived down, slew the giant, brought up his bones to make a conch of, and restored his son to the grieving tutor.

Pañcakārya (Panchakarya) : The five products derived from the cow, viz., milk, curds, clarified butter, urine and dung. When any one is near death the *purohita* pours a little of this mixture into the mouth of the sick man and by the virtue of that nauseous draught the body is perfectly purified. See PRĀYAŚCITTA.

Pāñcāla (Panchala) : The country north and west of Delhi, between the foot of the Himālaya and the Cambal. It was afterwards divided into northern and southern Pāñcāla separated by the Ganges. The name is derived from the five (*pāñca*) sons of Hariyaṣva, who were able (*alam*) to protect the countries; and hence they were termed the Pāñcālas.

Pañca-lakṣaṇa (Pancha-lakshana) : An epithet to the Purāṇas, meaning 'that which has five characteristic topics'; these are primary creation, or cosmogony; secondary creation, or the destruction and renovation of worlds; including chronology; **3.** Genealogy of gods and patriarchs; **4.** Reigns of the Manus, or periods callled *manvantaras*; and, **5.** History, or such particulars as have been preserved of the princes of the solar and lunar races, and of their descendants to modern times.

Pañcāṅga (Panchanga) : The Hindu Calendar, *pañcāṅga* means five members. It contains five principal heads, namely, the days of the month, the sign in which the moon is each day to be found, the day of the week, the eclipses, and the place of the planets. It likewise marks the good days and the evil; those on which one may journey towards any of the four cardinal points; for each point of the compass has its lucky and unlucky days; and a person who might today travel very successfully towards the north, would expose himself to some grievous danger if he took a southward course. It farther contains a vast number of predictions of all sorts which would be too tedious for this place.

Pañcāpsaras (Panchapsaras) : The lake of the five nymphs. The nymphs were sent from heaven by Agni and the gods to lure away the sage Māṇḍakarṇī (q.v.) from his severe austerities. In this they were successful—

> And he for his beloved's sake,
> Formed a fair palace 'neath the lake.
> Under the flood the ladies live,
> To joy and ease their days they give.

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And lap in bliss the hermit wooed
From penance rites, to youth renewed.*

Pañcaśikha (Panchasikha) : One of Śiva's attendants who was sent down to earth to console and assist Devadatta, when his course of true love did not seem likely to run smooth.

Pañcavaṭī (Panchavati) : A charming valley in the heart of the dark forest Daṇḍaka; it abounds in fruit trees and limpid waters, like Nandana the garden of Indra. By the advice of the sage Agastya, this blooming valley was selected by Rāma and Lakṣmaṇa for their hermitage when in exile: it was here that Lakṣmaṇa constructed a graceful cabin, built by branches and thatched with leaves; "and over it a *nīm* tree extended its kindly arms, and whispered something amidst its rustling foliage, which was surely a blessing". "When she saw their new dwelling Sītā clapped her hands together for joy." It was from this hermitage that Rāvaṇa afterwards carried off Sītā.

Pañcavaṭī is near Nāsik on the Godāvarī. A letter from a native frined in 1865 describes the locality with great vividness as if the events for which it is celebrated were quite of recent occurrence. The residence of Rāma is pointed out; and the Sītāgumphā, where Sītā used to sit, and from whence Rāvaṇa is said to have carried her off; the Tapovana, where the *munis* resided; and the place where Lakṣmaṇa cut off the nose and ears of Śūrpanakhā.

Pāṇḍava (Pandava) : Patronymic from Pāṇḍu, applied first to his five sons, and then generally to their party or army. Also to Arjuna in particular.

Pāṇḍavas (Pandavas) : The five sons of the Rājā Pāṇḍu. After their father's death they returned to Hastināpur, and were kindly received by their uncle Dhṛtarāṣṭra; they were brought up with their cousins the Kauravas, in the old palace of Hastināpur; but from the days of their early youth the sons of Dhṛtarāṣṭra were ever jealous of the sons of Pāṇḍu. Duryodhana, the eldest of the Kauravas, attempted to take the life of Bhīma. Soon after, a famous brāhmaṇa preceptor, named Droṇa, arrived at the city of Hastināpur. Their uncle Bhīṣma engaged him to instruct the Kauravas and Pāṇḍavas in arms and sciences. Droṇa took great pains in teaching all the young men, but especially in teaching the Pāṇḍavas. To Yudhiṣṭhira he imparted the use of the spear, but that young prince became more renowned for wisdom and goodness than for deeds of arms. To Arjuna he taught the use of the bow, and Arjuna became the most famous archer of his time. To Bhīma he taught the use of the club, for Bhīma was a young man of great appetite and enormous strength, and could wield the club right lustily. To Nakula he taught the whole art of taming and managing horses, and to Sahadeva Astronomy and the use of the sword. Droṇa instructed the Kauravas in like manner, as well as his own son Aśvatthāmā. But of all his pupils the most

* GRIFFITHS' *Rāmāyaṇa*, Vol. III.

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beloved was Arjuna, for he was the most perfect of all; and thus, while Duryodhana, the eldest of the Kauravas was jealous of all the Pāṇḍavas, he was the most jealous of Arjuna.

This feeling increased and led to many quarrels; ultimately to the exile of the Pāṇḍavas, who were sent by Dhṛtarāṣṭra to the city of Vārṇāvata. Here Duryodhana plotted their destruction by having them invited to a house built of combustible materials, with the intention of setting it on fire at night when they were all asleep. A retainer of his, Purocana, was the agent sent to effect this. The plot was discovered; an underground passage was dug through which they might escape; and Bhīma set on fire the house of Purocana; the flames reached the house of the Pāṇḍavas, who were conducted by Bhīma through the passage underground, and went into the jungle with their mother Kuntī. They afterwards lived as mendicant brāhmaṇas in the city of Ekacakra (q.v.). Their subsequent history embraces the events which led to the Great War in the plain of Kurukṣetra; the details of which will be found under the names of the various actors in it. The brothers at last assumed the garb of devotees, and after passing through many lands, they reached the Himālaya mountains, and there died one after the other, and were transported to the heaven of Indra. The fine description of the renunciation of their kingdom by the five brothers, and their journey towards Indra's heaven, has been well translated by Monier-Williams:

When the four brothers knew the high resolve of king Yudhiṣṭhira,
Forthwith with Draupadī they issued forth, and after them a dog
Followed; the king himself went out the seventh from the royal city,
And all the citizens and women of the palace walked behind;
But none could find it in their heart to say unto the king, 'Return.'
And so at length the train of citizens went back, bidding adieu.
Then the high-minded sons of Pāṇḍu and the noble Draupadī
Roamed onwards, fasting with their faces towards the east; their hearts
Yearning for union with the Infinite; bent on abandonment
Of worldly things. They wandered on to many countries, many a sea
And river. Yudhiṣṭhira walked in front, and next to him came Bhīma,
And Arjuna came after him, and then, in order, the twin brothers.
And last of all came Draupadī, with her dark skin and lotus-eyes —
The faithful Draupadī, loveliest of woman, best of wives —
Behind them walked the only living thing that shared their pilgrimage,
The dog — And by degrees they reached the briny sea. There Arjuna
Cast in the waves his bow and quivers. Then with souls well-disciplined
They reached the northern region, and beheld with heaven-aspiring hearts
The mighty mountain Himavat. Beyond its lofty peak they passed
Towards the sea of sand, and saw at last the rocky Meru, King

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Of mountains. As with eager steps they hastened on, their souls intent
On union with the Eternal, Draupadī lost hold of her high hope,
And faltering fell upon the earth.

"One by one the others also drop, till only Bhīma, Yudhiṣṭhira, and the dog are left. Still Yudhiṣṭhira walks steadily in front, calm and unmoved, looking neither to the right hand nor to the left, and gathering up his soul in inflexible resolution. Bhīma, shocked at the fall of his companions, and unable to understand how beings so apparently guileless should be struck down by fate, appeals to his brother, who without looking back explains that death is the consequence of sinful thoughts and too great attachment to worldly objects; and that Draupadī's fall was owing to her excessive affection for Arjuna; Sahadeva's (who is supposed to be the most humble-minded of the five brothers) to his pride in his own knowledge; Nakula's (who is very handsome) to feelings of personal vanity; and Arjuna's to a boastful confidence in his power to destroy his foes. Bhīma then feels himself falling, and is told that he suffers death for his selfishness, pride, and too great love of enjoyment. The sole survivor is now Yudhiṣṭhira, who still walks steadily forward, followed only by the dog.

When with a sudden sound that rang through earth and heaven, came the god
Towards him in a chariot, and he cried, "Ascend, O resolute prince."
Then did the king look back upon his fallen brothers, and address'd
These words unto the Thousand-eyed, in anguish — "Let my brothers here
Come with me. Without them, O God of gods, I would not wish to enter
E'en heaven; and yonder tender princess Draupadī, the faithful wife,
Worthy of happiness, let her too come. In mercy hear my prayer."

Upon this, Indra informs him that the spirits of Draupadī and his brothers are already in heaven, and that he alone is permitted to ascend there in bodily form. Yudhiṣṭhira now stipulates that his dog shall be admitted with him. Indra says sternly, "Heaven has no place for those who are accompanied by dogs (Śvavatām)"; but Yudhiṣṭhira is unshaken in his resolution, and declines abandoning the faithful animal. Indra remonstrates — "You have abandoned your brothers and Draupadī; why not forsake the dog?" To this Yudhiṣṭhira haughtily replies, "I had no power to bring them back to life; how can there be abandonment of those who no longer live?"

The dog, it appears, was his own father Dharma in disguise (Mahāprasthānika-parva). Reassuming now his proper form he praises Yudhiṣṭhira for his constancy, and they enter heaven together. There, to his surprise, he finds Duryodhana and his cousins, but not his brothers or Draupadī. Hereupon he declines remaining in heaven without them. An angel is then sent to conduct him across the Indian Styx (Vaitaraṇī) to the hell where they are supposed to be. The scene which now follows may be

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compared to the Necyomanteia in the eleventh book of the Odyssey or to parts of Dante.

The particular hell to which Yudhiṣṭhira is taken is a dense wood, whose leaves are sharp swords, and its ground paved with razors. The way to it is strewed with foul and mutilated corpses. Hideous shapes flit across the air and hover over him. Here there is a horror of palpable darkness. There the wicked are burning in flames of blazing fire. Suddenly he hears the voices of his brothers and companions imploring him to assuage thier torments, and not desert them. His resolution is taken. Deeply affected, he bids the angel leave him to share their miseries. This is his last trial. The whole scene now vanishes. It was a mere illusion, to test his constancy to the utmost. He is now directed to bathe in the heavenly Ganges; and having plunged into the sacred stream, he enters the real heaven, where at length, in company with Draupadī and his brothers, he finds that rest and happiness which were unattainable on earth."*

Pāṇḍu (Pandu) : The second son of the Vyāsa, Kṛṣṇa Dvaipāyana and Ambālikā one of the widows of Rājā Vicitravīrya, — the Pale, was the half-brother of Dhṛtarāṣṭra who was blind. "The reason given for these defects is curious. Ambikā (the mother of Dhṛtarāṣṭra) was so terrified by the swarthy complexion and shaggy aspect of the sage Vyāsa, that when he visited her she closed her eyes, and did not venture to open them while he was with her. In consequence of this assumed blindness her child was born blind. Ambālikā, on the other hand, though she kept her eyes open, became so colourless with fright, that her son was born with a pale complexion. Pāṇḍu seems in other respects to have been good looking."** He was the father of the five Pāṇḍava princes Yudhiṣṭhira, Bhīma, Arjuna, Nakula, and Sahadeva. He married Kuntī, or Pṛthā, and sometime afterwards his uncle Bhiṣma, wishing him to take a second wife, "made an expedition to Śalya, king of Madra, and prevailed upon him to bestow his sister Mādrī upon Pāṇḍu, in exchange for vast sums of money and jewels."*** But as Pāṇḍu had incurred a curse from a deer which he shot, he was prevented from having progeny himself, and the Pāṇḍava princes were therefore begotten respectively by the gods Dharma, Vāyu, Indra, and twin Aśvinau.

Pāṇḍu was carefully educated by his uncle Bhiṣma, who afterwards installed him as Rājā of Bhārata. The Rājā Pāṇḍu was a great warrior, and is said to have undertaken a campaign which would have extended his empire over all Hindustān, from the Punjab to Bengal, and from the slopes of the Himālayas to the Vindhya mountains. But he was addicted to hunting, and he went with his two wives to the Himālaya mountains; but his life there is filled with mythical details which may be passed over. While

* *Indian Epic Poetry*, pp. 29-31.
** *Ibid.*, p. 92.
*** *Ibid.*

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the five princes were still children, Pāṇḍu, forgetting the curse of the sage whom he has killed in the form of a deer, ventured one day to embrace his wife Mādrī, and died in her arms. She and Kuntī then had a dispute for the honour of becoming a *satī* (suttee) which ended with Mādrī burning herself with her husband's corpse.*

Pāṇḍu or Prāṇa (Pandu or Prana) : A son of Dhātṛ and Āyatī, who was married to Puṇḍarīka, and was the ancestor of Uśanas the preceptor of the *daitya*s.

Pāṇḍya (Pandya) : A part of the south of the Peninsula of which Madurâ was the capital. It was a state of great political power for some centuries before, and after the Christian era. It was well known to the Romans, as the kingdom of kind Pāṇḍian, who is said to have sent ambassadors, on two different occasions, to Augustus Caesar. It seems to have sunk into insignificance, under the ascendancy of the Cola Rājās, about the seventh or eighth century — F. JOHNSON.

Pāṇini (Panini) : "The greatest known grammarian of ancient India, whose work on the Sanskrit language has up to the present day remained the standard of Sanskrit grammar. Its merits are so great, that Pāṇini was ranked among the *ṛṣi*s, or inspired seers, and at a later period of Sanskrit literature, was supposed to have received the fundamental rules of his work from the god Śiva himself. Of the personal history of Pāṇini nothing positive is known, except that he was a native of the village Salātura, situated north-west of Attock, on the Indus — whence he is also surnamed Sālaturīya — and that his mother was called Dākṣī, wherefore, on his mother's side, he must have been a descendant of the celebrated family of Dakṣa. A tale-book, the *Kathāsaritsāgara* (i.e., the ocean for the rivers of tales), gives, indeed, some circumstantial account of the life and death of Pāṇini; but its narrative is so absurd, and the work itself of so modern a date — it was written in Cashmere, at the beginning of the twelfth century — that no credit whatever can be attached to the facts related by it, or to the inferences which modern scholars have drawn from them. According to the views expressed by Goldstücker (*Pāṇini, his place in Sanskrit Literature*, London, 1861), it is probable that Pāṇini lived before Śākyamuni, the founder of the Buddhist religion, whose death took place about 543 BC, but that a more definite date of the great grammarian has but little chance of ascertainment in the actual condition of Sanskrit philosophy. The grammar of Pāṇini consists of eight *adhyāya*s, or books, each book comprising four *pāda*s, or chapters, and each chapter a number of *sūtra*s (q.v.) or aphoristical rules. The latter amount in the whole to 3996; but three, perhaps four, of them did not originally belong to the work of Pāṇini. The arrangement of these rules differs completely from what a European would expect in a grammatical work, for it is based on the principle of tracing linguistic

* *Indian Epic Poetry*, p. 92.

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phenomena, and not concerned in the classification of the linguistic *material*, according to the so-called parts of speech. A chapter, for instance, treating of a prolongation of vowels, will deal with such a fact whenever it occurs, be it in the formation of bases, or in conjugation, declension, composition, &c. The rules of conjugation, declension, &c., are, for the same reason, not to be met with in the same chapter or in the same order in which European grammars would teach them; nor would any single book or chapter, however apparently more systematically arranged — from a European point of view — such as the chapters on affixes or composition, suffice by itself to convey the full linguistic material concerned in it, apart from the rest of the work. In a general manner, Pāṇini's work may therefore be called a natural history of the Sanskrit language, in the sense that it has the strict tendency of giving an accurate description of facts, instead of making such a description subservient to the theories according to which the linguistic material is usually distributed by European grammarians. Whatever objections may be raised against such an arrangement, the very fact of its differing from that in our grammars makes it peculiarly instructive to the European student, as it accustoms his mind to survey language from another point of view than that usually presented to him, and as it must induce him, too, to question the soundness of many linguistic theories now looked upon as axiomatic truths. As the method of Pāṇini requires in a student the power of combining many rules scattered all over the work, and of combining, also, many inferences to be drawn from these rules, it exercises, moreover, on the mind of the student an effect analogous to that which is supposed to be the peculiar advantage of the study of mathematics. The rules of Pāṇini were criticised and completed by Kātyāyana, who, according to all probability, was the teacher, and therefore the contemporary of Patañjali; and he, in his turn, was criticised by Patañjali, (q.v.), who sides frequently with Pāṇini. These three authors are the canonical triad of the grammarians of India; and their works are, in truth, so remarkable in their own department, that they exceed in literary merit nearly all, if not all, grammatical productions of other nations, so far as the two classes are comparable. The rules of Pāṇini were commented on by many authors. The best existing commentary on them is that called the *Kāśikāvṛtti*, by Vāmana Jayāditya, which follows these rules in their original order. At a latter period, attempts were made to arrange the rules of Pāṇini in a manner which approaches more to the European method; the chief work of this category is the *Siddhānta Kaumudī* by Bhaṭṭojidīkṣita. Pāṇini mentions, in his *sūtras*, several grammarians who preceded him, amongst others, Śākaṭāyana. Manuscripts of a grammar ascribed to a grammarian of this name exist in the Library of the India Office in London, and in the Library of the Board of Examiners at Madras. On the ground of a few pages only of the latter an attempt has been very recently made to prove that this grammar is the one referred to by Pāṇini, and therefore older than the work

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of the latter. But the facts adduced in proof of this hypothesis are so ludicrously weak, and the reasoning upon them so feeble and inconclusive, whereas the evidence in favour of the comparatively recent date of this work is so strong, that no value whatever can be attached to this hasty hypothesis. For the present, therefore, Pāṇini's work still remains the oldest existing grammatical work of India, and probably of the human race. The *sūtra*s of Pāṇini with a modern commentary by two native *paṇḍits*, and with extracts from the *Vārttikas* of Kātyāyana and the *Mahābhāṣya* of Patañjali, were edited at Calcutta in 1809. This edition, together with the modern commentary, but with garbled extracts from the extracts mentioned, was reprinted at Bonn in 1839-40 by Dr. O. Böchtlingk, who added to it remarks of his own and some indices. For the literarture connected with Pāṇini, see Colebrooke's preface to his *Grammar of the Sanskrit Language* (Cal. 1805,) and Goldstücker's *Pāṇini*, &c., as mentioned above." — *Chambers' Encyclopaedia*, VII, 231.

Pannagiri (Pannagiri) : A teacher of the *Ṛgveda*, who was previously a pupil of Bāśkali.

Pantheism (Pantheism) : The identification of God and the Universe. This is a principle which the Purāṇas most unequivocally and resolutely maintain. Viṣṇu, Śiva, or Śakti, whatever individually they undertake to glorify, is not only the remote and efficient, but the proximate and substantial cause of the world. Thus in the *Liṅga Purāṇa*, Brahmā addresses Śiva, 'Glory to thee whose form is the universe.' In the *Viṣṇu Purāṇa*, 'This world was produced from Viṣṇu; it exists in him; he is the cause of its continuance and cessation; he is the world.' In the *Kalikā Purāṇa*, the goddess Kālī is said to be identical with the universe, as well as distinct from it; and in the *Brahmavaivartta*, even Rādhā is eulogised as the mother of the world, and the world itself; as one with primaeval nature — with universal nature, and with all created forms; with all cause and with all effect.' Expressions of this tenor occur in every page of the Purāṇas; and although something may be ascribed to the exaggerations of panegyric, and the obscurities of mysticism, yet the declarations are too positive and reiterated to admit of reasonable doubt. And it cannot be questioned that these writers confound the creature with the Creator, and expose themselves justly to the imputation of gross materialism.

Little doubt can be entertained that the materialism of the Purāṇas derives some countenance from the Vedas. Universality is there predicated of the Supreme Being directly, without the intervention of any one of his hypostasis. Thus it is said, 'This whole is Brahmā, from Brahmā to a clod of earth. Brahmā is both the efficient and the material cause of the world. He is the potter by whom the fictile vase is formed; he is the clay of which it is fabricated. Everything proceeds from him without waste or diminution of the source, as light radiates from the sun. Everything merges into him

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again, as bubbles bursting mingle with the air, as rivers fall into the ocean, and lose their identity in its waters. 'Everything proceeds from and returns to him, as the web of the spider is emitted from and retracted into itself.'* These and similar illustrations speak the language of materialism too plainly to be misunderstood, although it may be possible that the full extent of their signification was not intended; that these comparisons are not to be interpreted too literally; that they purpose no more than to assert the origin of all things from the same first cause; that the authors of the texts may have been in the same predicament as the author of the *Essay on Man*, and inculcated materialism without being aware of it.**

Pāpa (Papa) : The name of one of the Narakas.

Para (Para) : The son of Aṅga, a descendant of Aṇu; also a son of Pṛthusena, a descendant of Hastin; and of Samara, in the same line.

Para or Pāra (Para or Para) : A river in Malwa, the Pārvatī.

Parā (Para) : Supreme, infinite; and *pāra*, the farther bank or limit, the point that is to be attained by crossing a river or sea, or figuratively the world or existence. Viṣṇu, then, is Pāra, that which nothing surpasses; and Pāra, the end or object of existence; he is *apāra pāra*, the farthest bound of that which is illimitable, or space and time; he is *param parabhyaḥ*, above or beyond the highest being, beyond or superior to all the elements: he is *paramārtha rūpī*, or identical with final truth, or knowledge of soul: he is Brahmā *pāra*, the object or essence of spiritual wisdom. *Parapārabhūta* is said to imply the farther limit (*pāra*) of rudimental matter. See Wilson's *Notes to Viṣṇu Purāṇa*, 113.

Pāradas (Paradas) : See PAHLAVAS.

Param (Param) : The duration of Brahmā's life, consisting of a hundred of his years.

Paramāṇu (Paramanu) : A measure of time; equal to one *aṇu*.

Pāramārthika (Paramarthika) : Being, in its highest sense.

Paramātmā (Paramatma) : A name of Viṣṇu, meaning 'supreme spirit'.

Parameṣṭhin (Parameṣthin) : The son of Indrayumna, a descendant of Bharata.

Paramikṣa (Paramiksha) : A son of Aṇu.

Paran (Paran) : The heavenly one, in Tamil. It corresponds with *Brahman*, or *Para Brahman* of the Upaniṣads. In the south there has been a controversy whether Viṣṇu or Śiva is Paran or the Supreme Being.

Parāndalā (Parandala) : A local name of Viṣṇu.

Parārddham (Paraddham) : **1.** Half of the duration of Brahmā's life; **2.**

* Trans. *R. As. Society*, 111, 413.
** WILSON, *Works*, II, 94, 95.

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That number which occurs in the eighteenth place of figures, enumerated according to the rule of decimal notation.

Paras (Paras) : A class of deities, consisting of twelve, to appear in the ninth *manvantara*.

Parāśara (Parasara) : A great sage, the son of Śakti, and grandson of Vaśiṣṭha. In order to avenge the death of his father, who had been devoured by a *rākṣasa*, he commenced a sacrifice to effect the destruction of all the *rākṣasa*s, but was dissuaded from it by his grandsire; who showed him that his father's death was the work of destiny. Pulastya taught him the *Viṣṇu Purāṇa*, which he related to Maitreya, to convey the truths that the world was produced from Viṣṇu; that it exists in him; that he is the cause of its continuance and cessation; that he is the world. Parāśara was also the Vyāsa of the twenty-sixth *dvāpara*, and a teacher of a branch of the *Ṛgveda*, and of the *Sāmaveda*.

Buchanan has noticed the incompatibility of Parāśara's genealogy with his being, as it is stated, contemporary with Śāntanu, king of Hastināpur, that prince being the 44th in descent from Atri, who is contemporary with Vaśiṣṭha, who again is but three generations anterior to Parāśara; he supposes therefore that many generations in the line of Vaśiṣṭha must have been omitted. It is not necessary, however, to attempt to reconcile these incongruities, for the cutaneous existence of Atri and Vaśiṣṭha is less chronological than mythological, or perhaps, as they are both enumerated amongst the stars of the great bear, astronomical; it extends throughout the *manvantra*; their immediate successors, who hold a sacred character, enjoy a like longevity, and are similarly contemporary, at any period, with their ancestry and posterity; if we consider them as mere mortals we must suppose that Parāśara preceded the great war by three generations, Kṛṣṇa Dvaipāyana Vyāsa, his son, being the father of Dhṛtarāṣṭra, Pāṇḍu, and Vidura, by the widows of Vicitravīrya. Vyāsa was, however, contemporary with his grandson and their descendants, agreeably to the above system of saintly immortality. Mr. Bentley places Parāśara, about 575 BC (Hindu Astronomy); Buchanan, about 1300 BC, (Genealogies of the Hindus); and Wilford, 1391 BC (*As. Res.*, IX, 87); WILSON'S *Works*, Vol. III, p. 123.

2. A second Parāśara is the author of a celebrated code of laws; he is mentioned by Yājñavalkya in his standard work, and often quoted by the commentaries; **3.** There is a third of the same name the reputed author of a Tantra; and, **4.** A fourth, the author of an astronomical work.

Parāśikas (Paraasikas) : The people of Pars, or Persians.

Paraśurāma or Rāma (Parasarama or Rama) : of the axe (*paraśu*). See RĀMA. [From the Supplement →] Rāma of the axe. A brāhamaṇa, called also Jāmadagnya (q.v.) celebrated as the destroyer of the kṣatriyas.

Paravatas (Paravatas) : A class of deities of the second *manvantara*.

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Parāvṛj (Paravrij) : An outcast mentioned in the *Ṛgveda* who was blind and lame, but restored to sight and the power of walking by the Aśvins. — *OST*,V, 246.

Parāvṛt (Paravrit) : A prince, the son of Rukmakavaca, and father of Jyāmagha.

Pārijāta tree (Parijata tree) : A celestial tree, produced at the churning of the ocean, from the whirlpool of the deep, the delight of the nymphs of heaven, perfuming the world with its blossoms. Kṛṣṇa, at the desire of his wife Satyabhāmā carried off this tree from the gardens of Indra. Śacī excited Indra to prevent its removal. A conflict ensued between the gods and Kṛṣṇa, which is narrated at great length in the *Harivaṁśa*, and with some variations in the *Viṣṇu Purāṇa*. Kṛṣṇa was victorious, and took the tree to Dvārakā where it was planted in Satyabhāmā's garden. When Kṛṣna abandoned his mortal body the tree proceeded to heaven again along with the Sudharman palace.

Parikṣit (Parikshit) : The son of Abhimanyu and grandson of Arjuna. After the destruction of the Kurus the child (Parīkṣit) was killed in the womb of his mother Uttarā, by the magic Brahmā weapon hurled by Aśvatthāmā, but restored to life again by Kṛṣna. When the Pāṇḍava princes determined to renounce the world and retire into the forest, the Rājā Yudhiṣṭhira gave the *rāj* of Hastināpur to Parīkṣit. The commencement of the *kali* age is placed at the beginning of the reign of Parīkṣit, though according to the usual notions it commenced from the death of Kṛṣṇa. The Vyāsa who arranged or compiled the Purāṇas flourished during the reign of Parīkṣit. The prince himself died of the bite of a snake, according to the *Mahābhārata*, and it is said the *Bhāgavata Purāṇa* was related to him between the bite and its fatal effect. The king had incurred the imprecation of a hermit by which he was sentenced to die of the bite of a venomous snake, at the expiration of seven days; and in preparation for this event, he repaired to the banks of the Ganges; thither also went the gods and sages to witness his death. Amongst the latter was Śuka the son of Vyāsa; and it was in reply to Parīkṣit's question "what should a man do who is about to die" that he narrated the *Bhāgavata*, as he had heard it from Vyāsa; believing that nothing secures final happiness so certainly as to die while the thoughts are wholly engrossed by Viṣṇu. — *VP*.

Pariṇāmin (Parinamin) : That which may be modified, one of the definitions of Pradhāna, q.v.

Paripātra (Paripatra) : **1.** A range of mountains the northern portion of the Vindhya chain; **2.** A prince, the son of Ahīnagu, a descendant of Kuśa.

Pariplava (Pariplava) : A prince, the son of Sukhibala, or Sukhinala, of the race of Puru.

Pariyatra (Pariyatra) : A mountain range, to the west of Meru, called in the

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Viṣṇu Purāṇa the limitative mountains in the west. It is said in Wilson's notes to be the same as Paripātra, the northern and western portion of the Vindhya.

Parivatsara (Parivatsara) : One of the five Cyclic years, or *yugas*, q.v.

Parjanya (Parjanya) : The thundering rain god. There are several hymns in the *Ṛgveda* which celebrate Parjanya, as the procreative and stimulating fructifier. "The winds blow, the lightnings fall, the plants shoot up; the heaven fructifies; food is produced for all created things, when Parjanya, thundering, replenishes the earth with moisture." Parjanya forms the subject of two papers by Dr. G. Bühler, containing a comparison of Parjanya with the Lithuanian god Perkunas, the god of thunder. Dr. Bühler holds Parjanya to have been decidedly disctinct from Indra. "Taking a review of the whole, we find that Parjanya is a god who presides over the lightning, the thunder, the rain, and the procreation of plants and living creatures. But it is by no means clear whether he is originally a god of the rain or a god of the thunder." He inclines, however, to think that from the etymology of his name, and the analogy between him and Perkunas, he was originally the thunder god. In his German essay, his conclusion is that Parjanya is "the god of thunderstorms and rain, the generator and nourisher of plants and living creatures." — Muir — *OST*, V, 142.

Parjanya is also represented as brother of Aditi, and husband of Pṛthivi, the Earth. He is also described as the father of Soma, and the protector of the Soma plant.

2. A Lokapāla, the regent of the north and king of clouds; **3.** The wife of Marīci, whose son became a Lokapāla.

Parṇa (Parna) : One of the fifteen teachers of the White *Yajuṣ*.

Pārṣata (Parshata) : A son of Pṛṣata, the patronymic of Rājā Durpada.

Pārśvanātha (Parswanatha) : The twenty-third of the *tīrthaṁkaras*, or deified saints of the Jains in the present era. He and Mahāvīra, the twenty-fourth, are regarded with the greatest veneration throughout Hindustān. At Belupura, near Benāres, there is a temple honoured as the birth-place of Pārśvanātha.

Pārtha (Partha) : The son of Pṛthā; applicable, therefore, to the three elder Pāṇḍava princes, but always restricted to Arjuna.

Parvana Śrāddhas (Parvana Sraddhas) : Ancestral oblations, or the worship of progenitors, at certain lunar periods.

Parvas (Parvas) : Days of periodical impurity when a wise man must desist from the study of the Vedas.

Parvasa (Parvasa) : Called also Sarvagas the son of Paurṇamāsa, and brother of Kaśyapa.

Parvasī (Parvasi) : The wife of Parvasa, and mother of Yajnamāna and

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Kaśyata, who were both founders of *gotra*s or families.

Pārvathī (Parvathi) : A divine *ṛṣi*, of whom little is known except that he is called a son of Kaśyapa. He is usually named together with Nārada.

Pārvatī (Parvati) : The daughter of Himālaya and spouse of Mahādeva. Her name was changed to Durgā (q.v.) she is also called Devī, Umā, &c. Dr. Muir quotes various passages to show the dignity to which this goddess has eventually been elevated in the estimation of her worshippers; and that she was now attained a far higher rank in the Indian pantheon than was originally enjoyed by the daughter of Dakṣa and Himavat. — *OST*, IV, 372.

Parvatiyās (Parvatiyas) : A designation of many of the aboriginal tribes of India, meaning "dwellers in mountains", from Pārvatī, a mountain.

Pāsī (Pasi) : An aboriginal race that has now sunk so low socially, as to have lost all traces of the independence it professes to have once enjoyed. In villages Pāsīs are commonly employed as watchmen to catch thieves; in return for which they receive either a plot of land or some other consideration. Should they fail in producing the thief who has stolen any property, they have to make good the loss. In addition Pāsīs tend pigs and labour in fields and gardens. — SHERRING.

Paśumedhra (Pasumedhra) : A disciple of Viśvāmitra, who visited the princes, Rāma and Lakṣmaṇa when they were residing in the forest of Daṇḍaka.

Paśupati (Pasupati) : A name of Śiva. There is a treatise on the Pāśupata worship, or worship of Śiva by Paśupati.

Paśupati (Pasupati) : One of the eight Rudras, the one who has the place of fire.

Paśuyajña (Pasuyajna) : One of the five great sacrificial ceremonies; the sacrifice of a horse or animal. See AŚVAMEDHA.

Pātāla (Patala) : The lowest of the seven regions in the interior of the earth, extending downwards ten thousand *yojana*s. These seven are *atala*, *vitala*, *nitala*, *gabhastimat*, *mahātala*, *sutala*, and *pātāla*. Their soil is severally white, black, purple, yellow, sandy, stony, and of gold. They are embellished with magnificent palaces, in which dwell numerous *dānava*s, *daitya*s, *yakṣa*s, and great snake-gods. The *muni* Nārada, after his return from those regions to the skies, declared amongst the celestials that *pātāla* was much more delightful than Indra's heaven. "What" exclaimed the sage, "can be compared to *pātāla*, where the Nāgas are decorated with brilliant and beautiful and pleasure-shedding jewels"; and who will not delight in *pātāla* where the lovely daughters of the *daitya*s and *dānava*s wander about, fascinating even the most austere; where the rays of the sun diffuse light, and not heat, by day; and where the moon shines by night for illumination, not for cold; where the sons of Danu, happy in the enjoyment of delicious

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viands and strong wines, know not how the time passes? There are beautiful groves and streams and lakes where the lotus blows; and the skies are resonant with Köil's song. Splendid ornaments, fragrant perfumes, rich unguents, the blended music of the lute and pipe and tabor; these and many other enjoyments are the common portion of the *dānavas*, *daityas*, and snake-gods, who inhabit the regions of *pātāla*.

Below the seven *pātālas* is the form of Viṣṇu, from the quality of darkness, which is called Śeṣa. — *Viṣṇu Purāṇa*, p. 205.

Pātāla, Pātaṅga (Patala, Patanga) : The names of two of the seven suns into which the solar rays dilate at the great *pralaya*, when Viṣṇu assumes the character of Rudra and destroyer, and descends to reunite all his creatures with himself.

Pāṭaliputra or Pālibothra (Pataliputra or Palibothra) : The metropolis of Magadha. [From the Appendix →] The famous and much disputed city of Palibothra; an ancient place of great sanctity, being the favoured shrine of Lakṣmī and Sarasvatī. Its origin is thus narrated. A brāhmaṇa from the south, whilst engaged on a pilgrimage to Kanakhala, near Gaṅgādvāra, died, and left three sons. They subsequently repaired to Rājagṛha for instruction, and thence removed to Ciñcinī, a city on the seashore, south from the shrine of Kumāra Svāmī. They were kindly entertained by Bhojika, a Brāhmaṇa, who gave them his three daughters in marriage. After a time, the country was afflicted by famine; and the three husbands, deserting their wives, set off to seek their fortunes elsewhere. Talents and relationship touch not the hearts of the wicked. The wife of the second brother proved pregnant, and was delivered of a son, whose helpless situation attracted the pity, and propitiated the guardian care of Devī and Śiva. The first effect of this powerful patronage was the discovery, by the women, of an immense treasure, which being judiciously expended, elevated the boy to princely possessions. By the advice of his grandfather's friend, and his own guardian Yajñadatta, Putraka, as the lad had been named, distributed publicly splendid gifts, at various seasons, to the brāhmaṇas, in the hope of attracting and discovering his father. The scheme succeeded, and the three brothers returned to claim their wives, and interest in the young Rājā. The claim was joyfully recognized; but the evil propensities of the fraternity prevailing over natural affection, they conspired the death of the prince, and his own father led him into a temple, where he left him to be murdered by assassins, covertly stationed for the purpose. The murderers were, however, induced, by the intreaties and presents of Putraka, to let him escape, and he fled into the forests. His father and uncles met the fate that ever attends the ungrateful: the officers of the young Rājā accused them of having killed him, and falling upon the culprits, sacrificed them to his memory.

In the meantime, Putraka, whilst wandering in the woods, beheld two

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men struggling with each other. He enquired who they were. They replied, that they were the sons of Mayāsur, and were contending for a magic cup, staff, and pair of slippers: the first of which yielded inexhaustible viands, the second generated any object which it delineated, and the third transported a person through the air. The strongest of the two was to possess these articles. Putraka then observed to them, that violence was a very improper mode of settling their pretensions, and that it would be better they should adjust the dispute by less objectionable means. He therefore proposed that they should run a race for the contested articles, and the fleetest win them. They agreed, and set off. They were no sooner at a little distance, than Putraka, putting his feet into the sleepers, and seizing the cup and staff, mounted into the air, and left the racers to lament in vain their being outwitted.

Putraka alighted at a city called Ākarṣikā and took up his residence with an old woman, from whom he received accounts of the beauty of the king's daughter, whose name was Pāṭali. Having in consequence formed an intimacy with the princess, he carried her off, and alighted on the bank of the Ganges, where tracing the walls and buildings of a city with his staff, a stately town immediately arose. The people attracted to this place he maintained by the stores of his cup; and the place named after his bride and himself Pāṭaliputraka, became the capital of a mighty empire. — WILSON, III, 165.

Patañjali (Patanjali) : Is the name of two celebrated authors of ancient India, who are generally looked upon as the same personage, but apparently for no other reason that that they bear the same name. The one is the author of the system of philosophy called Yoga, the other the great critic of Kâtyāyana and Pāṇini. Of the former nothing is known beyond his work — see YOGA. The few historical facts relating to the latter, as at present ascertained, may be gathered from his great work the *Mahābhāṣya*, or the great Commentary. The name of his mother was Goṇikā; his birthplace was Gonarda, situated in the east of India, and he resided temporarily in Kaśmīr, where his work was especially patronised. From circumstantial evidence Professor Goldstücker has, moreover, proved that he wrote between 140 and 120 BC (*Pānini, his place in Sanskrit Literature*). The *Mahābhāṣya* of Patañjali is not a full commentary on Pāṇini, but with a few exceptions, only a commentary on the *Vārttikas*, or critical remarks of Kâtyāyana on Pāṇini. Patañjali being the third of the grammatical triad of India, and his work therefore having the advantage of profiting by the scholarship of his predecessors, he is looked upon as a paramount authority in all matters relating to classical Sanskrit Grammar; and very justly so, for as to learning, ingenuity, and conscientiousness, there is no grammatical author of India who can be held superior to him.—*Chambers' Encyclopaedia.*

Pathya (Pathya) : A teaher of the *Sāmaveda*.

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Patumat (Patumat) : One of the Āndhra kings of Magadha, the son of Meghasvāti.

Patumitra (Patumitra) : One of the kings of Mekalā, a country in the Narbada. — *Viṣṇu Purāṇa*, p. 479.

Paulomas (Paulomas) : Distinguished *dānavas*; powerful, ferocious and cruel. The *Viṣṇu Purāṇa* states that Puloma, who was married to Kaśyapa, bore him thirty thousand of them.

Paulomi (Paulomi) : The wife of Bhṛgu, a descendant of the daughters of Dakṣa.

Pauṇḍraka (Paundraka) : A Vāsudeva, who assumed the insignia and style of Kṛṣṇa, and was supported by his friend and ally the king of Kāśi. Kṛṣṇa marched against them and destroyed them both. The son of the king of Kāśī then sent a magical being against Kṛṣṇa; but the discus, *sudarśana*, speedily destroyed it, with the army of Kāśī, and the demi-gods attendant upon Śiva; the discus afterwards set on fire the city of Benāres consuming it and its inhabitants. In this legend, says Professor Wilson, we have a contest between the followers of Viṣṇu and Śiva intimated, as, besides the assistance given by the latter to Pauṇḍraka, Benāres has been from all time, as it is at present, the high place of the Śaiva-worship.

Pauṇḍras (Paundras) : The inhabitants of Puṇḍra, a western province of Bengal.

Pauras (Pauras) : A race of kings whose dynasty continued three hundred years. — *Viṣṇu Purāṇa*, p. 477.

Pauravī (Pauravi) : A little, attached to the second Rohiṇī, wife of Vasudeva, to distinguish her from the first, the mother of Balarāma.

Paurṇamāsa (Paurnamasa) : The son of Marīci and Sambhūti.

Paurṇamasī (Pauranamasi) : The day of full moon one of the seasons when gifts are meritorious.

Pauṣa (Pausha) : The name of the one of the lunar months, corresponding to December.

Pauṣiñji (Paushinji) : A teacher of the *Sāmaveda*.

Pāvaka, Pavamāna (Pavaka, Pavamana) : Two of the brilliant sons of Agni. According to the *Vāyu Purāṇa* Pavamāna is the fire produced by friction, or Nirmathaya; and Pāvaka is electric or Vaiduata fire. The *Bhāgavata* makes these two fires the sons of Anthardhāna. When dominion over different provinces of creation was assigned to different beings, Pāvaka was made chief of the Vasus.

Pavana (Pavana) : The god of the wind, Vāyu (q.v.).

Pavitras (Pavitras) : One of the five classes of deities of the fourteenth *manvantara*.

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Payoṣṇī (Payoshni) : A river which the *Viṣṇu Purāṇa* says rises from the Ṛkṣa mountains; but the *Vāyu* and *Kūrma* bring it from the Vindhya range. There are several indications of its position in the *Mahābhārata*, but none very precise. The source appears to be near that of the Kṛṣṇa; it flows near the beginning of the Daṇḍaka forest, which should place it rather near to the sources of the Godāvarī; it passes through Vidarbha or Berar, and Yudhiṣṭhira bathed in it, comes to the Vaidūrya mountain and the Narbadā river. These circumstances make it likely that the Payīn Gaṅgā is the river in question.

Perumal Tirumal (Perumal Tirumal) : This is a festival in honour of Viṣṇu celebrated by the Viṣṇu *bhaktas*. It lasts eleven days or longer, Viṣṇu and his consort being daily carried about the streets with great pomp — in the first two dyas in a palanquin; on the third day in his vehicle Garuḍa; on the fourth on the monkey Hanumān; on the fifth on a lion; on the sixth under a small arch or bow of metal called Tiruvasi; on the seventh under a large Tiruvasi; on the eighth on a horse; and on the ninth on a large car; at these processions the idols are followed by many Vaiṣṇava brāhmaṇas, beating cymbals and chanting the praises of Viṣṇu; on the tenth day — the great day of the feast, Viṣṇu is for the last time carried about early in the morning; and in the evening of the eleventh day, which is called Dhar-ba-tirumal, he and his consort Lakṣmī are seated on a couch or *dharba*-grass, placed on a raft in a tank; and brāhmaṇas, musicians and dancing girls, having entered on the same raft, it is floated from one end of the tank to the other, thrice, in the sight of a multitude of people standing on the banks, which are studded with many lights and adorned with many flowers. — *Metzger's Ziegenbalg.*

Phālguna (Phalguna) : A lunar month corresponding nearly to January.

Phālguna (Phalguna) : A name of Arjuna, the third of the Pāṇḍava princes.

Pilgrimage (Pilgrimage) : Pilgrimages have been customary in India for many centuries. In various parts of the country there are celebrated temples or places of reputed sanctity, at which great numbers of people annually assemble for professedly religious purposes. "The name of Jagannāth still draws the faithful from a hundred provinces of India to the Purī sands. This yearning after holy places seems, indeed, to form part of the universal religion of mankind. To gaze upon the scenes amid which the deity has dwelt, to bathe in the rivers that once laved his mystical incarnate frame, to halt at noon-day under hoary trees beneath which the divine presence has reposed, to pray upon the mountain hallowed by his lonely communings, and to behold in the everlasting rock the foot-prints of the god, are longings which have, at one period or another, filled the imagination and stirred the innermost heart of all noble races. From that ancient night on which the ladder was let down from heaven, and the angels ascended and descended before the sleeper on the pillow of stones at Bethel, till the time

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when the true cross began to give off its inexhaustible splinters to the Christian world, and thence down to the present hour, a strip of sand and rock has been regarded with passionate tenderness by the august dynasty of religions to which our own belongs.

This longing after shrines forms a very important feature in the national character of the Hindus. Day and night throughout every month of the year, troops of devotees arrive at Purī, and for three hundred miles along the great Orissa road, every village has its pilgrim encampment. The parties consists of from 20 to 300 persons. At the time of the great festivals these bands follow so close as to touch each other; and a continuous train of pilgrims, many miles long, may often be seen in the Purī high road. They march in orderly procession, each party under its spiritual leader. At least five-sixths, and often nine-tenths of them, are females. Now a straggling band of slender, diminutive women, clothed in white muslin, and limping sadly along, announces a pilgrim company from lower Bengal; then a joyous retinue, with flowing garments, of bright red or blue, trudging stoutly forward, their noses pierced with elaborate rings, their faces tatooed, and their hands encumbered with bundles of very dirty cloth, proclaims the stalwart female peasantry of northern Hindustān. Ninety-five out of a hundred are on foot. Mixed with the throng are devotees of various sorts, almost naked.

The great spiritual army that thus marches its hundreds, and sometimes its thousands of miles, along burning roads, across unbridged-rivers, and through pestilent regions of jungle and swamp, is annually recruited with as much tact and regularity as is bestowed on any military force. Attached to the temple is a body of emissaries, called pilgrim hunters, or pilgrim guides, according as a friendly or hostile view is taken of their functions, numbering about 3,000 men, who visit every province and district of India in search of devotees. They wander about from village to village within their allotted beats, preaching pilgrimage as the liberation from sin, and sometimes using arguments as worldly, and drawing pictures as overstrained, as those by which the flagging devotion of Europe was lashed into zeal during the later Crusades.

The arrival of a pilgrim hunter is a memorable event in the still life of an Indian village. There is no mistaking the man.... He waits till the men have gone out to the fields, and then makes a round of visits to the women. Skilled in every artifice of persuasion, he works upon the religious fears and the worldly hopes of the female mind; and by the time the unsuspecting husbands come home from their work every house has its fair apostle of pilgrimage.... That shut-up aimless life of Indian women gives a peculiar charm to the enterprise. The arrival of a pilgrim-hunter sends a flutter through the whole zenanas of the district. The great majority of pilgrims are always females. Many of them die on the road. Those who reach the end of their journey have their bleeding feet bound up in rags.

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During their stay in Purī they are badly lodged and miserably fed. The scenes of agony and suffocation that take place in the putrid dens in which they lodge baffle description. On the return journey, the misery of the pilgrims reaches its climax. The rapacity of the Purī priests and lodging house-keepers has passed into a proverb. When the stripped and half starved pilgrims leave the holy city hundreds of them have nothing left to pay for being ferried over the network of rivers in the Delta. The numbers that perish annually are computed at from 10,000 to 50,000.

It has been absolutely established that cholera is exclusively propagated in India, and that every outbreak of the disease beyond the confines of British India may be traced back to Hindustān. America, Europe, and the greater part of Asia, may justly blame India for all they have suffered from cholera, and India can blame Purī for annually subjecting whole provinces to the chance of the epidemic. These over-crowded pest-haunted dens around Jagannāth may become at any moment the centre from which the disease radiates to the great manufacturing towns of France and England. One of man's most deadly enemies has his lair in this remote corner of Orissa, ever ready to rush out upon the world, to devastate households, to sack cities, and to mark its line of march by a broad black track across three continents. The squalid pilgrim army of Jagannāth, with its rags and hair and skin freighted with vermin and impregnated with infection, may any year slay thousands of the most talented and the most beautiful of our age, in Vienna, London, or Washington.*

Piṇḍāraka (Pindaraka) : A *tīrtha*. A village in Guzerat, still held in reverence from the following legend connected with it. The three sages Viśvāmitra, Kaṇva, and Nārada were here observed by some boys who determined to play a trick upon them. They accordingly took a boy named Sāmba, and having dressed him as a damsel, conducted him to the sages, and with deep respect enquired, what child will this female, the wife of Babhra, who is anxious to have a son given birth to. The sages, knowing what was done, replied, "She will bring forth a club that shall crush the whole of the Yādava race." The boys related all that had occurred to Ugrasena; and as foretold a club was produced from the belly of Sāmba. Ugrasena had the club which was of iron, ground to dust, and thrown into the sea; but the particles of dust there became rushes; one part, which could not be broken, was swallowed by a fish; the fish was caught, the iron spike was extracted from its belly, and was taken by a hunter named Jarā. This hunter afterwards shot Kṛṣṇa with an arrow tipped with the iron spike. So was it determined by fate. — *VP*.

Piṇḍas (Pindas) : Balls of food, offered at *śrāddha*s. They are made of boiled rice, sesamum seeds, honey and butter; various kinds of fruit of pulse, and of grain, water, frankincense, sugar and milk, are also mixed up in them at

* Abridged from Hunter's *Orissa*.

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times; the size differs from that of a fowl's egg to that of a cocoanut; but the *piṇḍa* is usually of such a magnitude as to be conveniently held in the hand.

Piṅgala (Pingala) : One of the eleven Rudras, according to the enumeration in the *Matsya Purāṇa*.

Pīpal Tree (Pipal Tree) : Ficus religiosa: the one in Vipula mountain, on the west of Meru, is said in the *Viṣṇu Purāṇa* to spread over eleven hundred *yojana*s.

Pippala (Pippala) : The name of one portion of Jambu-dvīpa, according to the *Mahābhārata*; the other portion is called Sāsa; the two are reflected in the lunar orb as in a mirror.

Pippalāda (Pippalada) : A disciple of Devadarśa and teacher of the *Atharvaveda*.

Pipru (Pipru) : One of the demons of drought, represented in the *Ṛgveda* as one of the malevolent powers in the atmosphere, to encounter whom Indra marches forth accompanied by the Maruts, and sometimes attended by Viṣṇu. The dreadful battles which are described are evidently personifications of the storms which occur at the bursting of the monsoons in India.

Piśāca (Pisacha) : A daughter of Dakṣa, and wife of Kaśyapa.

Piśāca Marriage (Pisacha Marriage) : A marriage in which a damsel is neither purchased, nor seduced, nor carried away captive, but simply taken at a disadvantage; an outrage, says Mr. Wheeler, "far more likely to be committed amongst a peaceful community than amongst a race of chivalrous warriors, like the kṣatriyas." "If a damsel found herself likely to become a mother, without being able to furnish a satisfactory reason for her maternity, she would naturally plead that she had been victimised by a *piśāca*; and probably from this circumstance the term came to be applied to all cases in which a damsel had been taken at a disadvantage by a mortal lover." In modern times the belief is still common in the rural districts of India that such events occur.

Piśācas (Pisachas) : Evil spirits or demons, supposed to haunt the earth and inhabit trees and forests. The term is constantly applied to the wild mountain tribes, the aborigines. One of the hymns of the *Ṛgveda* calls upon Indra to destroy the tawny coloured fearfully roaring *piśāca*s, to annihilate the *rākṣasa*s.

Piśācika (Pisachika) : A river that has its rise on the Ṛkṣa mountains.

Piṭakattaya (Pitakattaya) : The three *Piṭaka*s, which now form the Buddhistical scriptures; divided into the *Vinaya*, *Abhidharma*, and *Sutra Piṭaka*s. See ABHIDHARMA

Pitāmaha (Pitamaha) : A name of Brahmā.

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Pīṭhasthānas (Pithastanas) : Fifty-one places where, according to the Tantras, the limbs of *satī* fell, when scattered by her husband Śiva, as he bore the dead body about, and tore it to pieces, after she had put an end to her existence at Dakṣa's sacrifice. This part of the legend seems to be an addition to the original fable, and bears some analogy to the Egyptian fable of Isis and Osiris. At the Pīṭhasthānas of Jvālākmukhī, Vindhyavāsinī, Kālighāṭ, and others, temples are erected to the different forms of Devī or Satī, not to the phallic emblem of Śiva, which if present, is there as an accessory and embellishment, not as a principal, and the chief object of worship is a figure of the goddess; a circumstance in which there is an essential difference between the temples of Durgā and shrines of Osiris. — WILSON'S *Notes to Viṣṇu Purāṇa.*

Pitrayajña (Pitrayajna) : Obsequial rites; or libations to the manes; one of the great obligations or sacrifices.

Pitṛ-loka (Pitri-loka) : One of the seven spheres above the earth, the heaven of *pitṛs* and brāhmaṇas.

Pitṛs (Pitris) : Progenitors; born from the side of Brahmā; they are also called the sons of Aṅgiras. In the divisions of the celestial sphere the path of the *pitṛs* is said in the *Viṣṇu Purāṇa* to be in the north of Agastya, and south of the line of the Goat; exterior to the Vaiśvānara path. The *pitṛs* derive satisfaction from ancestral offerings in the day of the new moon. A *śrāddha* at certain seasons will content them for a thousand years. The songs of the *pitṛs* are said to confer purity of heart, integrity of wealth, prosperous seasons, perfect rites, and devout faith; all that men can desire. The various descriptions of food, &c., that should be offered to deceased ancestors, are mentioned in the *Viṣṇu Purāṇa.*

Pivari (Pivari) : The wife of Vedaśiras; they had many children, who constituted the family, or Brāhmaṇical tribe of Bhārgavas, sons of Bhṛgu.

Piyadasī, or Piyadasano (Piyadasi, or Piyadasano) : An Indian king identified both by name and circumstances, with Aśoka. There are many inscriptions on columns and rocks, by a Buddhist prince, in an ancient form of letter and the Pāli language, found in India; and many of these are attributed to Aśoka. Their purport agrees with his character, and their wide diffusion with the traditionary report of the number of his monuments. His date is near that of Antiochus the Great. See WILSON'S *Notes to Viṣṇu Purāṇa*, p. 470.

Plakṣa (Plaksha) : One of the seven *dvīpas*, or great insular continents; surrounded with a sea of sugar cane juice or *ikṣu*; the king was named Medhātithi; the *dvīpa* was divided amongst his seven sons, and each division was named after the prince to whom it was subject. The several kingdoms were bounded by as many ranges of mountains, in which the sinless inhabitants ever dwell, along with celestial spirits and gods; in them

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are many holy places; and the people there live for a long period, exempt from care and pain, and enjoying uninterrupted felicity. There are also in the seven divisions of Plakṣa seven rivers flowing to the sea, whose names alone are sufficient to take away sin; the people who drink of their waters are always contented and happy; and there is neither decrease nor increase amongst them. — *Viṣṇu Purāṇa*, p. 197.

Poetry (Poetry) : The classical literature of India is all poetical. The two great poems are the *Rāmāyaṇa* and *Mahābhārata*; the Purāṇas are all in metre. "Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the Hindus. It is very frequently expressed, and perhaps in few places with more beauty than in the drama of Śakuntalā, where upon departing from the bower of her foster father, she bids adieu to the plants she had carefully tended, and the orphan fawn she had reared. The whole of this scene must be read with pleasure; and may be classed with the departure of Goldsmith's village family from Auburn, and the farewell of Eve to the bowers of Paradise."— WILSON.

Poṅgal, or Saṁkrānti (Pongal or Sankranti) : The Poṅgal is the greatest of the unsectarian festivals of the Hindus. It is celebrated at their astronomical new year when the sun enters Capricorn about the 11th of January; and lasts three days; during which the Hindus employ themselves in mutual visits and compliments, something in the same manner as the Europeans do on the first day of the year. The feast of the Poṅgal is a season of rejoicing for two special reasons. The first is, that the month of Māgha, i.e., December-January, everyday in which is unlucky, is now over; and the other, that it is succeeded by a month, each day of which is lucky.

For the purpose of averting the evil effect of the baleful month of Māgha, about four o'clock in the morning, a sort of *saṁnyāsīs*, i.e., penitents, go from door to door of every house, beating on a plate of iron or copper, which produces a piercing sound. All who sleep, being thus roused, are counselled to take wise precautions, and to guard against the evil presages of the month, by expiatory offerings, and sacrifices to Śiva, who presides over it. With this view, every morning, the women scour a space of about two feet square before the door of the house, upon which they draw several white lines with flowers; and upon these they place several little balls of cow-dung, sticking in each a citron blossom. These little balls are probably designed to represent Vighneśvara, the remover of obstacles, whom they desire to propitiate with the flower. Each day these little lumps of cow-dung, with their flowers, are picked up and preserved in a private place, till the last day of the month of Māgha; and when that comes, the women, who are alone charged with this ceremony, put the whole in a basket, and march from the house, with musical instruments before them, clapping their hands, till they reach some waste place where they dispose of the relics.

Then, with the first day of the new month begins the festival, the first day

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of which is called Bhogi Poṅgal, i.e., Indra's Poṅgal, and it is kept by inviting the near relations to an entertainment, which passes off with hilarity and mirth.

The second day is called Sūrya Poṅgal, i.e. Poṅgal of the sun, because it is set apart in honour of the sun. Married women, after purifying themselves by bathing, which they perform by plunging into the water without taking off their clothes, and coming out all wet, set about boiling rice with milk, in the open air, and not under any cover; and when it begins to simmer, they make a loud cry, all at once, repeating the words: Poṅgal, Poṅgal! The vessel is then lifted off the fire, and set before the idol of Vighneśvara, which is placed close by, and after having been offered to the image, part of the rice is given to the cow; and the remainder distributed among the people.

This is the great day of visits among the Hindus. The salutation begins with the question, "has the milk boiled?" to which the answer is, "it has boiled"; and from this the festival takes its name "Poṅgal", i.e., "boiling".

The third day is called the Poṅgal of cows. On it they mix in a great vessel filled with water, some saffron, cotton seeds, and leaves of the Margosa tree; and then going several times round all the cows and oxen belonging to the house, they sprinkle them with the water, as they turn to the four cardinal points; and make the *śāṣṭāṅga*, or prostration of the eight members, before them four times. This ceremony is performed by the men only. Next the cows are all dressed out, their horns being painted with various colours and garlands of flowers and foliage put round their necks and over their backs. They likewise add strings of cocoanuts and other fruits, which are soon shaken off by the brisk motion of the animals, which these trappings occasion, and are picked up by children and others, who follow the cattle on purpose, and greedily eat what they gather, as something sacred. The cattle then, being driven in herds through the villages, and made to scamper about from side to side by the jarring noise of many sounding instruments, are, during the remainder of the day, allowed to feed at large without a keeper; and whatever trespasses they commit are suffered to pass without notice or restraint.

At the conclusion of the festival they take the idols from the temples, and carry them in pomp to the place where the cattle have been again collected. The girls of pleasure, named *devadāsī*s, who are found at all ceremonies, are also not wanting here. — Abbe Dubois.

Prabhā (Prabha) : The daughter of Svarbhāna, and wife of Namuci; according to the *Matsya Purāṇa* she was the wife of the sun, by whom he had Prabhāta; according to the *Bhāgavata* she was the wife of Kalpa, who had by her Prātaḥ (dawn), Mādhyadina (noon), and Sāya, (evening).

Prabhākara (Prabhakara) : A *ṛṣi* of the house of Atri, who married the ten daughters of Raudrāśva, a descendant of Puru.

Prabhāsa (Prabhasa) : (Light.) **1.** One of the deities called Vāsus, because

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they are always present in light, or luminous irradiation; **2.** A place of pilgrimage in the west of India on the coast of Guzerat, near the temple of Somanāth, and town of Pattan Somanāth. In the *Mahābhārata* it is placed near Dvārakā. It was visited by Arjuna, and afterwards by Balarāma during the great war. Before the destruction of Dvārakā Kṛṣṇa issued a proclamation that all the people of the city should go to the sea-shore at Prabhāsa and pay their devotions to the deity of Dvārakā.

Prabhāta (Prabhata) : A son of Vivasvat, the Sun, by his wife Prabhā.

Pracetas (Prachetas) : **1.** A deity who presides over the tongue; **2.** A son of Duryāman, a descendant of Druhya.

Pracetasas (Prachetasas) : The ten sons of Prācīnaverhis, who, instructed by their father, plunged into the depths of the ocean, and with minds wholly devoted to Nārāyaṇa, the sovereign of the universe, were engrossed by religious austerity for ten thousand years; on which, Viṣṇu, being pleased with them, appeared to them amidst the waters, of the complexion of the full-blown lotus leaf. Beholding him mounted on the king of birds, Garuḍa, the Pracetasas bowed down their heads in devout homage; when Viṣṇu said to them, "Receive the boon you have desired; for I, the giver of good, am content with you, and am present." The Pracetasas replied to him with reverence, and told him that the cause of their devotions was the command of their father to effect the multiplication of mankind. The god, having accordingly granted to them the object of their prayers, disappeared, and they came up from the water.

The Pracetasas took to wife Māriṣā (q.v.) and from her was born the eminent patriarch Dakṣa, who had in a former life been born as a son of Brahmā. — *Viṣṇu Purāṇa.*

Prācīnaverhis (Prachinaverhis) : The eldest of the six sons of Havirdhāna; he was a great prince and patriarch by whom mankind was multiplied after the death of Havirdhāna; he was called Prācīnaverhis from his placing upon the earth the sacred grass, pointing to the east. He married Savarṇā, the daughter of the ocean, who was the mother of ten sons, styled Pracetasas, who were in the sea for ten thousand years. — *Viṣṇu Purāṇa.*

Prācīnvat (Prachinvat) : A prince, the son of Janamejaya, and grandson of Puru.

Pradakṣiṇā (Pradakshina) : A method of salutation consisting of turning round the person to be greeted, taking care always to have him to the right of one.

Pradarśanas (Pradarsanas) : A class of deities of the third *manvantara.*

Pradhāna (Pradhana) : Primary or crude matter; a form of Viṣṇu; it is also designated *prakṛti*, Nature; it comprehends both causes and effects; it is durable, self-sustained, undecaying; the mother of the world; without

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beginning; and that into which all that is produced is resolved. Pradhāna, when unmodified, is according to the Sāṁkhyas and Paurāṇics, nothing more than the three qualities in equilibrio, or goodness, foulness, and darkness neutralising each other. — *Sāṁkhya Kārikā*, p. 52.

Pradhānātmā (Pradhanatma) : A name of Viṣṇu, meaning, one with crude nature, or Viśvabhāvanā.

Pradoṣa (Pradosha) : A son of Kalpa, and Doṣā. Pradoṣa had two brothers Niśītha and Vyuṣṭa; the three names mean the beginning, middle and end of night.

Pradyota (Pradyota) : A king of Magadha, son of the minister Simika, who having killed his sovereign placed his son Pradyota on the throne; the dynasty lasted one hundred and thirty-eight years.

Pradyumna (Pradyumna) : The son of Kṛṣṇa and Rukmiṇī — the incarnate Indian Cupid. He is called in the South Manmatha (the confounder of the mind) and in the North India, Kāma (Desire). He is said to be the mental son of Viṣṇu, and to have become incarnate in Pradyumna, the first born of the 108,000 sons of Kṛṣṇa. His history is thus related in the *Viṣṇu Purāṇa*.

"When Pradyumna was but six days old, he was stolen from the lying-in chamber by Sambara, terrible as death; for the demon foreknew that Pradyumna, if he lived, would be his destroyer. Taking away the boy, Sambara cast him into the ocean, swarming with monsters, into a whirlpool of roaring waves, the haunt of the huge creatures of the deep. A large fish swallowed the child, but he died not, and was born anew from its belly: for that fish, with others, was caught by the fishermen, and delivered by them to the great *asura* Sambara. His wife Māyādevī, the mistress of his household, superintended the operations of the cooks, and saw, when the fish was cut open, a beautiful child, looking like a new shoot of the blighted tree of love. Whilst wondering who this should be, and how he could have got into the belly of the fish, Nārada came to satisfy her curiosity, and said to the graceful dame, "This is the son of him by whom the whole world is created and destroyed, the son of Viṣṇu, who was stolen by Sambara from the lying-in chamber, and tossed by him into the sea, where he was swallowed by the fish. He is now in thy power; do thou, beautiful woman, tenderly rear this jewel of mankind." Thus counselled by Nārada, Māyādevī took charge of the boy, and carefully reared him from childhood, being fascinated by the beauty of his person. Her affection became still more impassioned when he was decorated with the bloom of adolescence. The gracefully moving Māyāvatī then, fixing her heart and eyes upon the light-minded Pradyumna, gave him, whom she regarded as herself, all her magic (and illusive) powers.

Observing these marks of passionate affection, the son of Kṛṣṇa said to the lotus-eyed Māyādevī, "Why do you indulge in feeling so unbecoming the

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character of a mother?" To which she replied, "Thou art not a son of mine; thou art the son of Viṣṇu, whom Kāla Sambara carried away, and threw into the sea: thou vast swallowed by a fish, but vast rescued by me from its belly. Thy fond mother, O beloved, is still weeping for thee." When the valiant Pradyumna heard this he was filled with wrath, and defied Sambara to battle. In the conflict that ensued, the son of Mādhava slew the whole host of Sambara. Seven times he foiled the delusions of the enchanter, and making himself master of the eighth, turned it against Sambara, and killed him. By the same faculty he ascended into the air, and proceeded to his father's house, where he alighted, along with Māyāvatī, in the inner apartments. When the women beheld Pradyumna, they thought it was Kṛṣṇa himself. Rukmiṇī, her eyes dimmed with tears, spoke tenderly to him, and said. "Happy is she who has a son like this, in the bloom of youth. Such would be the age of my son Pradyumna, if he was alive. Who is the fortunate mother adorned by thee? and yet from thy appearance, and from the affection I feel for thee, thou art assuredly the son of Hari."

At this moment Kṛṣṇa accompanied by Nārada, arrived; and the latter said to the delighted Rukmiṇī, "This is thine own son, who has come hither after killing Sambara, by whom, when an infant, he was stolen from the lying-in chamber. This is the virtuous Māyāvatī, his wife, and not the wife of Sambara. Hear the reason. When Manmatha, the diety of love, has persihed,* the goddess of beauty, desirous to secure his revival, assumed a delusive form, and by her charms fascinated the demon Sambara, and exhibited herself to him in various illusory enjoyments. This thy son is the descended Kāma; and this is the goddess Rati, his wife. There is no occasion for any uncertainty: this is thy daughter-in-law." Then Rukmiṇī was glad, and Keśava also; the whole city resounded with exclamations of joy, and all the people of Dvārakā were surprised at Rukmiṇī's recovering a son who had so long been lost.

Pradyumna is represented as a man, with a crown on his head; and his ears, neck, breast, arms, hands, feet, and the remaining part of his body, are adorned with various ornaments of pearls, precious stones, gold and silver. On his shoulders he wears a Bāhupattai, i.e., a shoulder-girdle. In one of his hands he holds a bow of sugar-cane, with a string of insects; and in the other an arrow, ready for discharge. On his back he carries a quiver, with five sorts of arrows, consisting of five kinds of flowers. His standard is a fish; his vehicle, a parrot; and the colour of his body, yellow. Rati his wife; is represented as a female with long black hair, braided into a pigtail that reaches to the ground. Like her husband, she wears also a crown, and is on the whole adorned and equipped similar to him.

Praghāsa (Praghasa) : A distinguished warrior of Rāvaṇa's, who attacked

* When he was reduced to ashes by a fiery glance from Śiva, in resentment of his inflaming him with passion for Umā.

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Hanumān armed with an exe. The intrepid Simian, stained by blood, arrows everywhere quivering in his colossal frame, seized a huge rock which he hurled at his adversary with a shout of fury, and the warrior disappeared beneath the whelming mass.

Prahasana (Prahasana) : A farcical or comic satire, that might be thought to have originated, like the old comedy, from the Phallic Hymn. Unlike the aristophanic comedy, however, it is not levelled at the many-headed mob, but in general at the sanctified and privileged orders of the community, as Ascetics, brāhmaṇas, men of rank and wealth, and princes. The vices satirised in the two latter are those which emanate from an abuse of riches rather than of power, and are those of low luxury, not tyrannic despotism; the objects of satire in the former are sensuality and hypocrisy. It is in their extreme indelicacy that they resemble, although perhaps they scarcely equal, the Greek comedy; but they have not its redeeming properties, exuberant gaity and brilliant imagination: they have some causticity and humour, but they are deficient in the high merits of poetry and wit. The *prahasana* is generally a drama in one act, intended to excite laughter. The story is fictitious, and the hero an ascetic, a brāhmaṇa, a king, or a rogue. The *dramatis personae* are courtiers, menials, mendicants, knaves, and harlots; the inferior persons speak low Prākṛt, or a local dialect. — Wilson, *Works*, XI, p. xxxi.

Prahasta (Prahasta) : A general in the army of the *rākṣasa*s, who reported to Rāvaṇa the arrival of Rāma; informing him that though the sea was terrible and rough, with a line of huge breakers on all sides, yet Rāma had crossed it like a mere cow's track, and having encamped his army on Suvelā occupied in person the outskirts of the city.

Prahlāda (Prahlada) : The son of Hiraṇyakaśipu, a *daitya*, but from the influence of a prior existence, a worshipper of Viṣṇu. In the war between the gods and demons, however, he takes part with his family, and is killed by the discus of Viṣṇu. He is again born of the same parents, and with the same name, and is then the Prahlāda who is the hero of the usual story, the pious son of an impious father, the latter of whom was destroyed by Viṣṇu in the Narasiṁha or man-lion *avatāra*, and the former was raised to the rank of Indra for life, and finally united with Viṣṇu. The *VP*, contains a full account of the cruelties to which Prahlāda was subjected by his father in order to compel him to renounce the worship of Viṣṇu; but all in vain; he remains firm throughout. It is said in the *Bhāgavata* that Hiraṇyakaśipu at last asks his son, why, if Viṣṇu is everywhere, he is not visible in a pillar in the hall where they are assembled. He then rises and strikes the column with his fist, on which Viṣṇu, in a form which is neither wholly a lion nor a man, issues from it, and a conflict ensues, which ends in Hiraṇyakaśipu's being torn to pieces. — *VP*, Book I Chap. XX; Wilson's *Notes*.

Prajani (Prajani) : A prince, the son of Prāṅśa, descendant of Nediṣṭa.

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Prajāpatis (Prajapatis) : Progenitors of mankind. The seven mind-born sons of Brahmā, viz, Bhṛigu, Pulastya, Aṅgiras, Marīci, Dakṣa, Atri, and Vasiṣṭha. Considerable variety prevails in this list; "but the variations are of the nature of additions made to an apparently original enumeration of but seven." The names of Pulaka and Kratu, occur in some. The *Viṣṇu Purāṇa* gives nine names. The *Padma Purāṇa* substitutes Kardama for Vasiṣṭha. The *Matsya* agrees with Manu in adding Nārada to the list. Others include Adharma, and Rūci, and Gautama. "Altogether therefore we have seventeen instead of seven. The simple statement that the first Prajāpatis sprang from the mind or will of Brahmā, has not contended the depraved taste of the mystics; and in some of the Purāṇas they are derived from various parts of Brahmā's body." — See WILSON's *Notes*, p. 50.

Prajapāti-Yajña (Prajapati-Yajna) : Propagation of offspring; a recent addition to the five great obligations of Manu.

Prājāpatya (Prajapatya) : **1.** A particular sacrifice performed before appointing a daughter to raise issue in default of male heirs; **2.** A sort of penance, eating once a day for three days in the mornings, once in the night for three nights, subsisting three days on food given as alms, and fasting three days more.

Prājāpatya Marriage (Prajapatya Marriage) : The fourth of the eight modes of marriage enumerated by Manu. It is described as the giving away of a daughter with due honour after having uttered the injunction, "May both of you perform your duty."

Prajña (Prajna) : A synonym of Mahat. That by which the properties of things are known.

Prakaraṇa (Prakarana) : A second species of *rūpaka* or dramatic composition, which agrees in all respects with the *nāṭaka* (q.v.) except that it takes a rather less elevated range. The fable is to be a pure fiction drawn from real life in a reputable class of society, and the most appropriate subject is love. The hero may be of ministerial rank, or a brāhmaṇa, or a merchant of respectability. The heroine may be a maid of family or a courtesan. In the former case the *prakaraṇa* is termed *śuddha*, or pure; in the latter *saṅkīrṇa*, or mixed — WILSON, *Works*, XI, p. xxviii.

Prākṛt (Prakrit) : The name of the early venaculars of India; a form of speech used in ancient Indian dramas by the inferior castes and by women, while kings and brāhmaṇas are made to speak Sanskrit; the Prākṛt differs both from Sanskrit and from the existing vernacular tongues. The Prākṛt Grammar of Vararūci is considered by Lassen to have been composed about eighteen hundred years ago.

It is clear from an examination of the Indian dramas, and of the examples furnished by the grammarians who treat of the dramatic dialects, that the words which we find in Prākṛt are in great part identical with those of

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Sanskrit, but more or less modified in their forms, and that these modifications, are, in numerous instances, intermediate between the original Sanskrit words and the still more corrupted forms which we discover in the languages descended from the Prākṛts, the modern vernacular dialects.

But, while the majority of Prākṛt words can, by the application of proper methods, be traced back to a Sanskrit source, there are some others which refuse to yield to the action of even the most powerful tests which criticism can employ, and successfully assert their claim to an origin independent of classical Sanskrit, and which we must therefore conclude either to belong to the vernacular Āryan speech, or to be of non-Āryan derivation. — MUIR, II, 26.

Prākṛta (Prakrita) : Primary Creation: Elemental Dissolution: Nature. The general resolution of the elements into their primitive source. Prākṛta is generally translated Nature. See PRADHĀNA.

Prakṛti (Prakriti) : The goddess nature; the female principle; the passive agent of creation. Viṣṇu as *puruṣa*, combines with *prakṛti*, and engenders creation.

Pralaya (Pralaya) : "Dissolution." The dissolution of all things is of four kinds: *naimittika*, occasional; *prākṛtika*, elemental; *ātyantika*, absolute; *nitya*, perpetual. (1) The first occurs when the sovereign of the world reclines in sleep; (2) In the second the mundane egg resolves into the primary element from whence it was derived; (3) Absolute non-existence of the world is the absorption of the sage through knowledge, into the supreme spirit; (4) Perpetual destruction is the constant disappearance, day and night, of all that are born. — *Viṣṇu Purāṇa*.

Professor Wilson states, "the first is called *naimittika*, 'occasional' or 'incidental', or Brāhmya, as occasioned by the intervals of Brahmā's days; the destruction of creatures, though not of the substance of the world, occurring during his night. The general resolution of the elements into their primitive source, or *prakṛti*, is the *prākṛtika* destruction, and occurs at the end of Brahmā's life. The third, the Absolute or final, is individual annihilation; *mokṣa*; exemption for ever from future existence. The *Bhāgavata* here notices the fourth kind, *nitya*, or constant dissolution; explaining it to be the imperceptible change that all things suffer, in the various stages of growth and decay, life and death. The various conditions of beings subject to change are occasioned by that constant dissolution of life which is rapidly produced by the resistless stream of time, taking everything perpetually away."

Pramlocā (Pramlocha) : A celestial nymph. One of the *apsarases*, of the *daivika*, or divine class, of whom there are ten enumerated. It was Pramlocā, who interrupted the penance of KĀṆḌU, and remained on earth with him for so many years. See KĀṆḌU.

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Pramoda (Pramoda) : Pleasure. A son of Brahmā. The virtues and vices are enumerated as the progeny of Brahmā.

Prāṁśu (Prnsu) : **1.** One of the ten sons of the Manu Vaivasvata; **2.** The son of Vatsapri.

Prāṇa (Prana) : **1.** A measure of time equal to a respiration, six respirations make one *vikāla*; **2.** A son of Dhātṛ; **3.** One of the seven *ṛṣi*s of the third *manvantara*.

Prāṇāyāma (Pranayama) : Suppression of breathing. It is performed by three modifications of breathing: the first act is expiration, which is performed through the right nostril, whilst the left is closed with the fingers of the right hand: this is called *recaka*s, the thumb is then placed upon the right nostril, and the fingers raised from the left, through which breath is inhaled; this is called *pūraka*, in the third act both nostrils are closed, and breathing suspended; this is *kumbhaka*, and a succession of these operations is the practice of *prāṇāyāma*.

Prāpti (Prapti) : One of the wives of Kaṁsa.

Prasāda (Prasada) : (Favour): One of the sons of Dharma.

Prasena (Prasena) : The son of Nighna and brother of Śatrājit. It was to Śatrājit the sun presented the *syamantaka* gem which he wore on his neck. Śatrājit, fearing that Kṛṣṇa would ask him for the jewel transferred it to brother Prasena. But though the jewel was an inexhaustible source of good to a virtuous person, if it were worn by a man of bad character it would cause his death. Prasena having taken the gem, and hung it about his neck, mounted his horse and went to the woods to hunt. In the chase he was killed by a lion. The precious gem afterwards came into the possession of Akrūra.

Prasenjit (Prasenjit) : **1.** A prince, the son of Kuśāśva; **2.** The son of Susandhi, of the family of Ikṣvāku.

> "Susandhi fortunate and wise.
> Two noble sons had he, to wit
> Dhruvasandhi and Prasenajit."

Professor Wilson places this prince, the twenty-fourth of the line of Ikṣvāku, in the sixth century before Christ.

Praśraya (Parasraya) : (Affection.) One of the allegorical sons of Dharma (moral and religious duty).

Prastara (Prastara) : A prince, the son of Udgītha, a descendant of Bharata.

Prasthāna (Prasthana) : The name of a class of dramas specifically designed for the lowest description of people. Such an appropriation, as remarked by Professor Wilson, is highly characteristic of the social system of the Hindus. In the *prasthāna* the hero and the heroine are slaves, and

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their associates outcastes. Singing, music and dancing, are its chief ingredients; and the subjects are love and mirth.

Prastutas (Prastutas) : A class of dieties of the sixth *manvantara*.

Prasuśraka (Prasusraka) : A prince, the son of Maru, a descendant of Kuśa. In the *Viṣṇu Purāṇa* it is said that Maru is still living in the village called Kalāpa.

Prasūti (Prasuti) : One of the daughters of the Manu Svāyambhuva, who was married to Dakṣa; they had twenty-four daughters, all plainly allegorical, being personifications of intelligence and virtues and religious rites.

Prātaḥ (Pratah) : (Dawn.) The son of Kalpa and Prabhāḥ.

Pratardana (Pratarddana) : The son of Divodāsa, (king of Benāres) so named from destroying the race of Bhadraśreṇya. He has various other appellations, as Śatrājit, 'the victor over his foes', from having vanquished all his enemies: Vatsa, or 'child', from his father's frequently calling him by that name; Ṛtadhvaja, 'he whose emblem is truth', being a great observer of veracity; and Kuvalayāśva, because he has a horse called Kuvalaya. — *Viṣṇu Purāṇa*, p. 408. In the notes it is said that from the scanty and ill-digested notices in other Purāṇas it appears that Divodāsa, on being expelled from Benāres, took some city and district on the Gomatī, from the family of Bhadraśreṇya; that Durdama recovered the country; and that Pratardana again conquered it from his descendants.

Pratibandhaka (Pratibandhaka) : A king of Mithilā, the son of Maru, of the family of Janaka.

Prātibhāṣika (Pratibhasika) : Being, merely seeming— that belonging to what presents itself in dreams, &c., illusions rather than realities.

Pratibimba (Pratibimba) : 'Reflection' a form of Brahmā. — *VP*, p. 40, note 15.

Pratihāra (Pratihara) : A prince, the son of Parameṣṭhin, of the race of Bharata.

Pratihartta (Pratihartta) : The son of Pratihāra, and father of Bhava, of the race of Bharata.

Pratikṣatra (Pratikshatra) : **1.** A king of Kāśī, the son of Kṣatravṛddha; **2.** A son of Saīma, of the Yādava race.

Pratināyaka (Pratinayaka) : The counterpart and antagonist of the hero in a poem or drama. Such is Rāvaṇa as opposed to Rāma; and Duryodhana to Yudhiṣṭhira.

Pratīpa (Pratipa) : The son of Dilīpa, a descendant of Kuru.

Pratisarga (Pratisarga) : Secondary creation — that which took place at the commencement of the present *kalpa*; water, and even the earth, being in existence, and consequently having been preceded by the creation of

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mahat and the elements.

Pratiṣṭhāna (Pratishthana) : The capital city of Sudyumna; situated on the eastern side of the confluence of the Ganges and Jumnā; the country between which rivers was the territory of the direct male descendants of Vaivasvata. In consequence of his having been a female formerly, Sudyumna was excluded from any share in his paternal dominions; but his father, at the suggestion of Vasiṣṭha, bestowed upon him the city Pratiṣṭhāna, and he gave it to Purūravas.

Prātisūkya (Pratisukya) : A short section of the Vedas; or more strictly, a collection of phonetic rules, peculiar to one of the different branches of the four Vedas. — MÜLLER, *ASL*, p. 119.

Prativāhu (Prativahu) : The youngest son of Svaphalka.

Prativindya (Prativindya) : One of the sons of Yudhiṣṭhira by Draupadi.

Prativyoman (Prativyoman) : A prince, the son of Vatsavyūha, of the family of Ikṣvāku.

Pratyāhāra (Pratyahara) : Restraining the organs of sense from susceptibility to outward impressions, and directing them entirely to mental perceptions. This is one of the means for effecting the entire subjugation of the senses; and if they are not completely controlled the sage cannot accomplish his devotions.

Pratyaya Sarga (Pratyaya Sarga) : Intellectual creation of the Sāṁkhya philosophy; the creation of which we have a notion, or to which we give assent; in contradistinction to organic creation, or that existence of which we have no sensible perception. In its specific sub-divisions it is the notion of certain inseparable properties in the four different orders of beings: obstruction, or solidity in inanimate things; inability or imperfection in animals; perfectibility in man; and acquiescence or tranquil enjoyment in gods. — *VP*, Notes, 37.

Pratyūṣa (Pratyusha) : (Daybreak.) One of the dieties called Vāsus.

Pravā (Prava) : One of the daughters of Dakṣa who was married to Kaśyapa.

Pravāha (Pravaha) : The name of one of the winds; so termed because it bears along the planets, which turn round, like a disc of fire, driven by the aerial wheel.

Pravilasena (Pravilasena) : One of the kings of Āndhra, the son of Tālaka.

Pravīra (Pravira) : **1.** The son of Prācīnvat, or according to the *Mahābhārata* the son of Puru; **2.** One of the sons of Hariyaṣva, a descendant of Hastin.

Prayāg (Prayag) : The Hindu name of Allahabad.

Prāyaścitta (Praschitta) : 'Expiation' or 'sacred philosophy', created from

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the eastern mouth of Brahmā. [From the Supplement →] Penance; expiation. The ceremony of general cleansing of general expiation, performed when a brāhmaṇa is at the point of death, is termed *prāyaścitta*. This is accomplished, after the administration of the *pañcakārya* (q.v) by the *purohita* and chief mourner, going up to the dying man and making him recite within himself, if he cannot articulate, the proper *mantras*; by the efficacy of which he is delivered from all his sins. This is followed by another ceremony which the Abbé Dubois remarks can scarcely be described with gravity.

"A cow is introduced with her calf. Her horns are decorated with rings of gold or brass, and her neck with garlands of flowers. A clean cloth is laid over her body; and thus bedecked she is led up to the sick man, who takes hold of her tail. *Mantras* in the meantime are recited or sung, the prayer of which is that the cow would conduct him by a blessed path to the next world. He then makes a gift of the cow to a brāhmaṇa, on whose hand a little water is poured while he accepts the present; which is the ordinary ratification of a gift."

When the soul leaves the body for the abode of Yama it has to pass a river of fire, and those who have presented a cow to a brāhmaṇa, as above, are met on the banks by a cow sent from Yama, and by her enabled to cross the fiery stream without injury.

"It is fitting that a brāhmaṇa should die on the ground, not on a bed, nor even on a mat; and the reason is this; his soul being disengaged from his body must enter another which will carry it to the world that is destined for it. And if he should die on his bed or on a mat, he must carry these moveables wherever he goes, which would be very tormenting."*

Prekṣāgāra (Prakshagara/Pregshagara) : House of seeing; a sort of theatre; a place made for seeing the sacrifice; a sort of stockade used as a place where spectacles could be witnessed. [From the Supplement →] Denotes a series of scaffolds or pavilions, open or enclosed, except in front, erected round an arena or place prepared for the exhibition of sports, like the temporary structures at the jousts and tournaments of the middle ages, and booths and stands of modern fairs and races.

Preta-rat (Preta-rat) : The Lord of the dead; a name of Yama, the Hindu Pluto.

Prīti (Priti) : 'Affection' — One of the daughters of Dakṣa who was married to the sage Pulastya.

Priyā (priya) : A princess in the city of Kapila, who was siezed with white leprosy and and taken to a distant jungle, and placed in a large cave where she was supplied with fire, fuel, and all kinds of food. At the same time, Rāma, Rājā of Benāres, was siezed with the same disorder, and abandoned his *rāj*, retiring to the same jungle. Subsequently he found a remedy in the

* Abbé Dubois, *DPI*.

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root, leaves, fruit, and bark of a certain tree, and his body became pure as gold. Ultimately he fell in with Priyā, cured her leprosy, and married her; and they resided in the city of Koli. WHEELER'S *Notes to the Mahābhārata.*

Priyamitra (Priyamitra) : After Tripṛṣṭa, (q.v.), had been born as a lion, and had migrated through various forms, he became the Cakravartti Priyamitra in the division of the world Mahāvideha. After a victorious reign of eighty-four lakhs of years he became an ascetic for a further period of a hundred lakhs, and was then translated to one of the higher heavens. — WILSON, I, 292.

Priyavrata (Priyavrata) : The eldest son of the divine Manu Svāyambhuva. He married Kāmyā the daughter of the patriarch Kardama, and had by her two daughters, Samrāṭ and Kukṣī, and ten sons, wise, valiant, modest and dutiful, named Agnīdhra, Agnibāhu, Vapuṣmat, Dyutimat, Medha, Medhātithi, Bhavya, Savala, Putra, and the tenth was Jyotiṣmat, illustrious by nature as by name. These were the sons of Priyavrata, famous for strength and prowess. Of these, three, or Medha, Putra, and Agnibāhu, adopted a religious life: remembering the occurrences of a prior existence, they did not covet dominion, but diligently practised the rites of devotion in due season, wholly disinterested, and looking for no reward. — *VP.*

Priyavrata having divided the earth into seven continents, gave them respectively to his other seven sons. According to the *Bhāgavata*, he drove his chariot seven times round the earth, and the ruts left by the wheels became the beds of the oceans, separating it into seven *dvīpas*. To Agnīdhara he gave Jambu-dvīpa; to Medhātithi he gave Plakṣa-dvīpa: he installed Vapuṣmat in the sovereignty over the *dvīpa* of Śālmali; and made Jyotiṣmat king of Kuśa-dvīpa: he appointed Dyutimat to rule over Krauñca-dvīpa; Bhavya to reign over Sāka-dvīpa: and Savala he nominated the monarch of the *dvīpa* of Puṣkara.

Proṣakas, Proṣṭas (Proshakas, Proshtas) : Inhabiters of valleys, a designation of some aboriginal tribes.

Pṛṣadasva (Prishadaswa) : A prince, the son of Anaraṇya.

Pṛṣadhra (Prishadhra): One of the sons of the Manu Vaivasvata, who, in consequence of the crime of killing a cow was degraded to the condition of a śūdra. This story, says Professor Wilson, has been modified apparently at different periods, according to a progressive horror of the crime. The *Viṣṇu Purāṇa* simply states the fact. The *Vāyu* says he was hungry, and not only killed, but ate the cow of his spiritual preceptor Cyavana. In the *Mārkaṇḍeya* he is described as being out a hunting, and killing the cow of the father of Babhravya, mistaking it for a Gavaya or Gayal. The *Bhāgavata*, as usual, improves upon the story, and says that Pṛṣadhra was appointed by his *guru* Vasiṣṭha to protect his cattle. In the night a tiger made his way into the fold, and the prince in his haste, and in the dark, killed the cow upon which he

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had fastened, instead of the tiger. In all the authorities the effect is the same, and the imprecation of the offended sage degraded Pṛṣadhra to the caste of a śūdra. According to the *Bhāgavata*, the prince led a life of devotion, and perishing in the flame of a forest, obtained final liberation. The obvious purport of this legend, and of some that follow, is to account for the origin of the different castes from one common ancestor.

Pṛṣata (Prishata) : The youngest of the hundred sons of Somaka.

Pṛṣata (Prishata) : A prince of the lunar dynasty of the branch of Puru, and father of Drupada, king of Pāñcāla.

Pṛṣṇi (Prisni) : A prince, the son of Anamitra.

Pṛṣṭaja (Prishtaja) : One of the sons of Kumāra.

Pṛthā, or Kuntī (Pritha, or Kunti) : The daughter of Sūra, and wife of Pāṇḍu. For her history see KUNTĪ; also KARṆA.

Pṛthivī (Prithivi) : Earth, as one of the elements in Hindu philosophy, where it is said to be produced from the rudiment of smell. The waters becoming productive, engendered the rudiment of smell; whence an aggregate (earth) originates, of which smell is the property. — *VP*, p. 16.

Pṛthivī (Prithivi) : Earth personified as a goddess. The *Viṣṇu Purāṇa* contains a hymn of adoration addressed by the goddess to Nārāyaṇa when he was incarnate as a boar, and descended to the subterrene regions. When Pṛthu took up his divine bow Ajagava, and marched forth to assail the Earth, the latter, assuming the figure of a cow, fled hastily from him, and traversed, through fear of the king, the regions of Brahmā and the heavenly spheres; but wherever went the supporter of living things, there she beheld Vaiṇya with uplifted weapons; overcome with apprehension the goddess Earth addressed Pṛthu, who made Svāyambhuva Manu, a calf to milk the Earth for the benefit of mankind. By granting life to the Earth, Pṛthu was as her father, and she thence derived the patronymic Pṛthivī (the daughter of Pṛthu). There are many mystifications in the Purāṇas of the original simple allegory, which typified the Earth as a cow who yielded to every class of beings the milk they desired, or the object of their wishes. — *VP*, *Notes*. See DYAUS.

Pṛthu (Prithu) : **1.** The most distinguished individual of this name was the son of Veṇa (q.v.) engendered by friction from the right arm of his dead father (*VP*, 101). He was resplendent in person as if the blazing diety of Fire had been manifested. At the birth of Pṛthu all living creatures rejoiced: and Veṇa, delivered by his birth from the hell named Put, ascended to the realms above. The mighty Pṛthu was invested by the gods with universal dominion, and soon removed the grievances of the people whom his father had oppressed. They complained of the want of edible fruits and plants and said they were suffering from famine. On hearing this Pṛthu took up his

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divine bow, Ajagava, and soon extorted a promise from the Earth to supply mankind with all that was necessary for their sustenance. The legend of Pṛthu occurs in most of the Purāṇas, and all the versions are essentially the same. See *Viṣṇu Purāṇa*, p. 104.

2. A prince, the son of Prastāra.
3. A prince, the son of Anenas, and grandson of Kakutstha.
4. A Prince, the son of Para, a descendant of Hastin.
5. A prince, the son of Anaraṇya, and father of Triśaṅku of the line of Ikṣvāku.

"Anaraṇya, strong to fight,
His son was Pṛthu, glorious name,
From him the wise Triśaṅku came."

Pṛthudana, Pṛthujaya, Pṛthukarman, Pṛthukīrtti, Pṛthu-śravas, Pṛthyasas (Prithudana, Prithujaya, Prithukarman, Prithukirtti, Prithusravas, Prithyasas) : Six princes, the most renowned of the million sons of Śaśavindu.

Pṛthugas (Prithugas) : A class of dieties of the sixth *manvantara.*

Pṛthulokṣa (Prithuloksha) : A prince, the son of Caturaṅga, a descendant of Aṇu.

Pṛthurukman (Prithurukman) : The brother of Jayāmagha, and son of Parāvṛt, a descendant of Śaśavindu.

Pudkalai (Pudkalai) : One of the wives of Ayanas.

Pudkalai (Pudkalai) : One of the two wives of the *grāma-devatā* Ayanār.

Pujārī (Pujari) : An inferior priest who officiates in the *pagoḍās*, offering sacrifices, and receiving those offerings which are brought by the people in fulfilment of vows.

Pūje (Puje): Adoration of the deity; worship of the gods with various ceremonies and offerings: the term is also applied to the respect or homage paid to superiors.

Pulaka (Pulaka): A Prajāpati. One of the mind-born sons of Brahmā, he was married to Kṣamā (patience) one of the daughters of Dakṣa, by whom he had three sons, Karmasa, Arvarivat, and Sahiṣṇa.

Pulastya (Pulastya) : Another Prajāpati who was also one of the mind-born sons of Brahmā. It was he who appeared to Parāśara, and communicated to him the *Viṣṇu Purāṇa*, as a summary or compendium of Purāṇic traditions. Pulastya was married to Prīti (Affection) one of the daughters of Dakṣa. In the *Viṣṇu Purāṇa* it is said their son, now known as the sage Agastya, was called in a former birth, or in the Svāyambhuva *manvantara*, Dattoli. The *Vāyu* specifies three sons of Pulastya Dattoli, Vedabāhu, and Vinīta; also a daughter, Sadvatī, married to Agni. Pulastya is considered as

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the ancestor of the *rākṣasa*s, as he is the father of Viśravas, the father of Rāvaṇa and his brethren.

Pulimat (Pulimat) : One of the Āndhra kings, the son of Gomatīputra: he reigned twenty-eight years.

Pulindaka (Pulindaka): One of the ten Śuṅgas, who reigned at Magadha for a hundred and ten years after the Mauryan dynasty. Pulindaka was the son of Ardraka, and only reigned three years.

Pulindas (Pulindas): A name applied to any wild or barbarous tribe; in the *Viṣṇu Purāṇa* it refers to the people of the deserts along the Indus: but Pulindas are met with in many other positions, especially in the mountains and forests across Central India, the haunts of the Bhīls and Goṇḍs. Ptolemy places the Pulindai along the banks of the Narmadā. — *Notes* to *Viṣṇu Purāṇa*, 186.

Pulomā (Puloma) : One of the daughters of Vaiśvānara; the other was named Kālikā; both were married to Kaśyapa, and became the mothers of sixty-thousand distinguished *dānava*s, who were powerful, ferocious, and cruel.

Puloman (Puloman) : **1.** A *dānava*; one of the distinguished sons of Kaśyapa and Danu; **2.** A son of Vipracittī, and father of Śacī the wife of Indra.

Pulomarciṣ (Pulomarchish) : The last of the Āndhrabhṛtya kings; the *Viṣṇu Purāṇa* states that there were thirty of them whose united reigns amounted to four hundred and fifty-six years.

Pulomavit (Pulomavit) : One of the Āndhra kings, the son of Svātikarṇa: he reigned thirty-six years.

Puman (Puman) : Incorporated spirit; the same as *puruṣa*. In the *Notes to the Viṣṇu Purāṇa* it is said the meaning is that Viṣṇu is any form of spiritual being that is acknowledged by different philosophical systems; or that he is the Brahmā of the Vedānta, the Īśvara of the Pātañjala, and the *puruṣa* of the Sāṁkhya school.

Punarvasu (Punarvasu) : **1.** A lunar mansion in Airāvatī, in the northern *avasthāna* [From the Supplement →] The seventh lunar mansion or *nakṣatra* (q.v.); **2.** A Yādava chief, the son of Abhijit.

Puṇḍarika (Pundarika) : **1.** One of the serpent-kings, of the progeny of Kadru; **2.** A prince, the son of Nabhas, a descendant of Kuśa.

Puṇḍarikā (Pundarika) : **1.** A daughter of Vasiṣṭha, and wife of Prāṇa; **2.** One of the *apsarases*.

Puṇḍarkākṣa (Pundariksha) : A name of Viṣṇu, occurring in the first line of the *Viṣṇu Purāṇa*; it means having eyes like a lotus, or heart-pervading; or Puṇḍarika is explained, 'supreme glory', and Akṣa imperishable.

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Puṇḍra (Pundra) : **1.** A prince, one of the sons of Bali a descendant of Anu; **2.** the name of a fabulous city between the Himavat and Hemakūṭa mountains.

Puṇḍras (Pundras) : The inhabitants of the western provinces of Bengal; sometimes the term designates the provinces themselves, and includes the districts of Dīnājpur, Raṅgpur, Birbhūm, Burdwan, Midnāpur, the jungle Mehats, &c.

Puñjakasthalī (Punjakasthali) : The daughter of Varuṇa, in the Purāṇic mythology.

Punul (Punul) : The Tamil name of the sacred thread worn by the brāhmaṇas, kṣatriyas and vaiśyas.

Puṇya (Punya) : **1.** (Merit.) A daughter of the sage Kratu, according to the *Vāyu* list; **2.** A river in Behar, now termed Pun-pun.

Puṇyajanas (Punyajanas) : A class of *rākṣasa*s, who destroyed Kuśasthali, the capital of Kakudmin, surnamed Raivata, whilst he was on a visit to the region of Brahmā.

Puṇyaśloka (Punyasloka) : A name of Nala.

Pur (Pur) : One of the synonyms of Mahat, defined in the *Viṣṇu Purāṇa* to be "that by which the concurrence of nature occupies and fills all bodies."

Pūraka (Puraka) : A modification of breathing so termed; the act is performed as follows: the thumb is placed in the right nostril, and the fingers raised from the left, through which breath is inhaled.

Purāṇai (Puranai) : One of the two wives of the *grāma-devatā* Ayanār.

Purāṇas (Puranas) : There are eighteen large treatises so designated. The follwing is a list of them:

1. *Brahma Purāṇa.*
2. *Padma Purāṇa.*
3. *Viṣṇu Purāṇa.*
4. *Vāyavīya Purāṇa.*
5. *Śrī Bhāgavata.*
6. *Nārada*, or *Nāradīya Purāṇa.*
7. *Mārkaṇḍa*, or *Mārkaṇḍeya Purāṇa.*
8. *Agni Purāṇa.*
9. *Bhaviṣya Purāṇa.*
10. *Brahmavaivartta Purāṇa.*
11. *Liṅga Purāṇa.*
12. *Varāha Purāṇa.*
13. *Skanda Purāṇa.*
14. *Vāmana Purāṇa.*

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15. *Kūrma Purāṇa.*
16. *Matsya Purāṇa.*
17. *Garuḍa Purāṇa.*
18. *Brahmāṇḍa Purāṇa.*

A brief account of the contents of each of the above will be found under their separate titles. The *Preface to the Viṣṇu Purāṇa* by Dr. Wilson contains the following excellent remarks on their general character.

"The different works known by the name of Purāṇas are evidently derived from the same religious system of as the *Rāmāyaṇa* and *Mahābhārata*, or from the mytho-heroic stage of Hindu belief. They present, however, peculiarities which designate their belonging to a later period and to an important modification in the progress of opinion. They repeat the theoretical cosmogony of the two great poems; they expand and systemation the chronological computations; and they give a more definite and connected representation of the mythological fictions, and the historical traditions. But besides these and other particulars, which may be derivable from an old, if not from a primitive era, they offer characteristic pecularities of a more modern description, in the paramount importance which they assign to individual divinities, in the variety and purport of the rites and observances addressed to them, and in the invention of new legends illustrative of the power and graciousness of those deities, and of the efficacy of implicit devotion to them. Śiva and Viṣṇu, under one or other form, are almost the sole objects that claim the homage of the Hindus in the Purāṇas; departing from the domestic and elemental ritual of the Vedas, and exhibiting a sectarial fervour and exclusiveness not traceable in the *Rāmāyaṇa*, and only to a qualified extent in the *Mahābhārata*. They are no longer authorities for Hindu belief as a whole; they are special guides for separate and sometimes conflicting branches of it, compiled for the evident purpose of promoting the preferential, or in some cases the sole worship of Viṣṇu or of Śiva.

"That the Purāṇas always bore the character here given of them, may admit of reasonable doubt; that it correctly applies to them as they now are met with, the following pages will irrefragably substantiate. It is possible, however, that there may have been an earlier class of Purāṇas, of which those we now have are but the partial and adulterated representatives. The identity of the legends in many of them, and still more the identity of the words — for in several of them long passages are literally the same — is a sufficient proof that in all such cases they must be copied either from some other similiar work, or from a common and prior original. It is not unusual also for a fact to be stated upon the authority of an 'old stanza', which is cited accordingly; shewing the existence of an earlier source of information: and in very many instances legends are alluded to, not told; evincing acquaintance with their prior narration somewhere else. The name itself, Purāṇa, which

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implies 'old', indicates the object of the compilation to be the preservation of ancient traditions, a purpose in the present condition of the Purāṇas very imperfectly fulfilled. Whatever weight may be attached to these considerations, there is no disputing evidence to the like effect afforded by other and unquestionable authority. The description given by Mr. Colebrooke of the contents of a Purāṇa is taken from Sanskrit writers. The Lexicon of Amara Siṁha gives as a synonym of Purāṇa, *pañcalakṣaṇam*, 'that which has five characteristic topics': and there is no difference of opinion amongst the scholiasts as to what these are. They are, as Mr. Colebrooke mentions; (1) Primary creation, or cosmogony; (2) Secondary creation, or the destruction and renovation of worlds, including chronology; (3) Genealogy of gods and patriarchs; (4) Reigns of the Manus, or periods called *manvantaras*; and (5) History, or such particulars as have been preserved of the princes of the solar and lunar races, and of their descendants to modern times. Such, at any rate, were the constituent and characteristic portions of a Purāṇa in the days of Amara Siṁha, fifty-six years before the Christian era; and if the Purāṇas had undergone no change since his time, such we should expect to find them still. Do they conform to this description? Not exactly in any one instance; to some of them it is utterly inapplicable; to others it only partially applies. There is not one to which it belongs so entirely as to the *Viṣṇu Purāṇa*, and it is one of the circumstances which gives to this work a more authentic character than most of its fellows can pretend to. Yet even in this instance we have a book upon the institutes of society and the obsequial rites interposed between the *manvantaras* and the genealogies of princes, and a life of Kṛṣṇa separating the latter from an account of the end of the world, besides the insertion of various legends of a manifestly popular and sectarial character. No doubt many of the Purāṇas, as they now are, correspond with the view which Col. Vans Kennedy takes of their purport. 'I cannot discover in them,' he remarks, 'any other object then that of religious instruction.' The description of the earth and of the planetary system, and the lists of royal races which occur in them, he asserts to be "evidently extraneous, and not essential circumstances, as they are entirely omitted in some Purāṇas, and very concisely illustrated in others; while, on the contrary, in all the Purāṇas some or other of the leading principles, rites, and observances of the Hindu religion are fully dwelt upon, and illustrated either by suitable legends or by prescribing the ceremonies to practised, and the prayers and invocations to be employed, in the worship of different deities." Now, however accurate this description may be of the Purāṇas as they are, it is clear that it does not apply to what they were when they were synonymously designated as *pañca-lakṣaṇas*, or treatises on five topics; not one of which five is ever specified by text or comment to be 'religious instruction'. In the knowledge of Amara Siṁha the lists of princes were not extraneous and unessential, and their being now so considered by a writer so well acquainted with the contents of the Purāṇas as Col. Vans

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Kennedy, is a decisive proof that since the days of the lexicographer they have undergone some material alteration, and that we have not at present the same works on all respects that were current under the denomination of Purāṇas in the century prior to Christianity.

"The inference deduced from the discrepancy between the actual form and the older definition of a Purāṇa, unfavourable to the antiquity of the extant works generally, is converted into certainty when we come to examine them in detail; for although they have no dates attached to them, yet circumstances are sometimes mentioned or alluded to, or references to authorities are made, or legends are narrated, or places are particularized, of which the comparatively recent date is indisputable, and which enforce a corresponding reduction of the antiquity of the work in which they are discovered. At the same time they may be acquitted of subservience to any but sectarial imposture. They were pious frauds for temporary purposes: they never emanated from any impossible combination of the brāhmaṇas to fabricate for the antiquity of the entire Hindu system any claims which it cannot fully support. A very great portion of the contents of many, some portion of the contents of all, is genuine and old. The sectarial interpolation or embellishment is always sufficiently palpable to be set aside, without injury to the more authentic and primitive material; and the Purāṇas, although they belong especially to that stage of the Hindu religion in which faith in some one divinity was the prevailing principle, are also a valubale record of the form of Hindu belief which came next in order to that of the Vedas; which grafted hero-worship upon the simpler ritual of the latter; and which had been adopted, and was extensively, perhaps universally, established in India at the time of the Greek invansion. The Hercules of the Greek writers was indubitably the Balarāma of the Hindus; and their notices of Mathurā on the Jumnā, and of the kingdom of the Suraseni and the Pandaean country, evidence the prior currency of the traditions which constitute the argument of the *Mahābhārata*, and which are constantly repeated in the Purāṇas, relating to the Pāṇḍava and Yādava races, to Kṛṣṇa and his contemporary heroes, and to the dynasties of the solar and lunar kings.

"The theogony and cosmogony of the Purāṇas may probably be traced to the Vedas. They are not, as far as is yet known, described in detail in those works, but they are frequently alluded to in a strain more or less mystical and obscure, which indicates acquaintance with their existence, and which seems to have supplied the Purāṇas with the groundwork of their systems. The scheme of primary or elementary creation they borrow from the Sāṁkhya philosophy, which is probably one of the oldest forms of speculation on man and nature amongst the Hindus. Agreeably, however, to that part of the Paurāṇik character which there is reason to suspect of later origin, their inculcation of the worship of a favourite deity, they combine the interposition of a creator with the independent evolution of matter, in a

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somewhat contradictory and unintelligible style. It is evident too that their accounts of secondary creation, or the development of the existing forms of things, and the disposition of the universe, are derived from several and different sources; and it appears very likely that they are to be accused of some of the incongruities and absurdities by which the narrative is disfigured, in consequence of having attempted to assign reality and significancy to what was merely metaphor or mysticism. There is, however, amidst the unnecessary complexity of the description, a general agreement amongst them as to the origin of things, and their final distribution; and in many of the circumstances there is a striking concurrence with the ideas which seem to have pervaded the whole of the ancient world, and which we may therefore believe to be faithfully represented in the Purāṇas.

The Pantheism of the Purāṇas is one of their invariable characteristics, although the particular divinity, who is all things, from whom all things proceed, and to whom all things return, be diversified according to their individual sectarial bias. They seem to have derived the notion from the Vedas: but in them the one Universal Being is of a higher order than a personification of attributes or elements, and, however imperfectly conceived, or unworthily described, is God. In the Purāṇas the one only Supreme Being is supposed to be manifest in the person of Śiva or Viṣṇu, either in the way of illusion or in sport; and one or other of these divinities is therefore also the cause of all that is, is himself all that exists. The identity of God and nature is not a new notion; it was very general in the speculations of antiquity, but it assumed a new vigour in the early ages of Christianity, and was carried to an equal pitch of extravagance by the Platonic Christians as by the Śaiva or Vaiṣṇava Hindus. It seems not impossible that there was some communication between them. We know that there was an active communication between India and the Red Sea in the early ages of the Chirstian era, and that doctrines, as well as articles of merchandise, were brought to Alexandria from the former. Epiphanius and Eusebius accuse Scythianus of having imported from Inida, in the second century, books on magic, and heretical notions leading to Manichaeism, and it was at the same period that Ammonius instituted the sect of the new Platonists at Alexandria. The basis of his heresy was, that true philosophy derived its origin from the eastern nations: his doctrine of the identity of God and the universe is that of the Vedas and Purāṇas; and the practices he enjoined, as well as their object, were precisely those described in several of the Purāṇas under the name of Yoga. His disciples were taught "to extenuate by mortification and contemplation the bodily restraints upon the immortal spirit, so that in his life they might enjoy communion with the Supreme Being, and ascend after death to the universal parent". That these are Hindu tenets the following pages will testify; and the admission of their Alexandrian teacher, they originated in India. The importation was perhaps not wholly unrequired; the loan may not have been left unpaid. It is not

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impossible that the Hindu doctrines received fresh animation from their adoption by the successors of Ammonius, and especially by the mystics, who may have prompted, as well as employed, the expressions of the Purāṇas. Anquetil du Perron has given, in the introduction to his translation of the 'Oupnekhat', several hymns by Synesius, a bishop of the beginning of the fifth century, which may serve as parallels to many of the hymns and prayers addressed to Viṣṇu in the *Viṣṇu Purāṇa*.

But the ascription to individual and personal deities of the attributes of the one universal and spiritual Supreme Being, is an indication of a later date than the Vedas certainly, and apparently also than the *Rāmāyaṇa*, where Rāma, although an incarnation of Viṣṇu, commonly appears in his human character alone. There is something of the kind in the *Mahābhārata* in respect to Kṛṣṇa, especially in the philosophical episode known as the *Bhagavad Gītā*. In other places the divine nature of Kṛṣṇa is less decidedly affirmed; in some it is disputed or denied; and in most of the situations in which he is exhibited in action, it is as a prince and warrior, not as a divinity. He exercises no superhuman faculties in the defence of himself or his friends, or in the defeat and destruction of his foes. The *Mahābhārata*, however, is evidently a work of various periods, and requires to be read throughout carefully and critically before its weight as an authority can be accurately appreciated. As it is now in type — thanks to the public spirit of the Asiatic Society of Bengal, and their Secretary, Mr. J. Prinsep — it will not be long before the Sanskrit scholars of the continent will accurately appreciate its value.

The Purāṇas are also works of evidently different ages, and have been compiled under different circumstances, the precise nature of which we can imperfectly conjecture from internal evidence, and from what we know of the history of religious opinion in India. It is highly probable, that of the present popular forms of the Hindu religion, none assumed their actual state earlier than the time of Śaṅkarācārya, the great Śaiva reformer, who flourished, in all likelihood, in the eighth or ninth century. Of the Vaiṣṇava teachers, Rāmānuja dates in the twelfth century, Madhvācārya in the thirteenth, and Vallabha in the sixteenth; and the Purāṇas seem to have accompanied or followed their innovations, being obviously intended to advocate the doctrines they taught. This is to assign to some of them a very modern date, it is true; but I cannot think that a higher can with justice be ascribed to them. This, however, applies to some only out of the number, as I shall presently proceed to specify.

Another evidence of a comparatively modern date must be admitted in those chapters of the Purāṇas which, assuming a prophetic tone, foretell what dynasties of kings will reign in the *kali* age. These chapters, it is true, are found but in four of the Purāṇas, but they are conclusive in bringing down the date of those four to a period considerably subsequent to Christianity. It is also to be remarked, that the *Vāyu*, *Viṣṇu*, *Bhāgavata*,

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and *Matsya Purāṇa*s, in which these particulars are foretold, have in all other respects the character of as great antiquity as any works of their class.

The invariable form of the Purāṇas is that of a dialogue, in which some person relates its contents in reply to the inquiries of another. This dialogue is interwoven with others, which are repeated as having been held on other occasions between different individuals, in consequence of similar questions having been asked. The immediate narrator is commonly, though not constantly, Lomaharṣaṇa or Romaharṣaṇa the disciple of Vyāsa, who is supposed to communicate what was imparted to him by his preceptor, as he had heard it from some other sage. Vyāsa, as will be seen in the body of the work, is a generic title, meaning an 'arranger' or 'compiler'. It is in this age applied to Kṛṣṇa Dvaipāyana, the son of Parāśara, who is said to have taught the Vedas and Purāṇas to various disciples, but who appears to have been the head of a college or school, under whom various learned men gave to the sacred literature of the Hindus the form in which it now presents itself. In this task the disciples, as they are termed, of Vyāsa were rather his colleagues and coadjutors, for they were already conversant with what he is fabled to have taught them; and amongst them, Lomaharṣaṇa represents the class of persons who were especially charged with the record of political and temporal events. He is called Sūta, as if it was a proper name; but it is more correctly a title; and Lomaharṣaṇa was 'a Sūta', that is, a bard or panegyrist, who was created, according to the text, to celebrate the exploits of princes; and who, according to the *Vāyu* and *Padma Purāṇa*s, has a right by birth and profession to narrate the Purāṇas, in preference even to the brāhmaṇas. It is not unlikely therefore that we are to understand, by his being represented as the disciple of Vyāsa, the institution of some attempt, made under the direction of the latter, to collect from the heralds and annalists of his day the scattered traditions which they had imperfectly preserved; and hence the consequent appropriation of the Purāṇas, in a great measure, to the genealogies of regal dynasties, and descriptions of the universe. However this may be, the machinery has been but loosely adhered to, and many of the Purāṇas, like the *Viṣṇu*, are referred to a different narrator." — *Preface to VP.*

"The Purāṇas are uniformly stated to be eighteen in number. It is said that there are also eighteen Upa-Purāṇas, or minor Purāṇas, but many of them are not now procurable. The following eighteen are specified in the *Devī Bhāgavata*:

1. *Sanatkumāra.*
2. *Narasiṁha.*
3. *Nāradīya.*
4. *Śiva.*
5. *Durvāsas.*
6. *Kapila.*
7. *Mānava.*
8. *Auśanasa.*
9. *Varuṇa.*
10. *Kālikā.*

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11. *Sāmba.* 12. *Nandi.*
13. *Saura.* 14. *Pārāśara.*
15. *Āditya.* 16. *Māheśvara.*
17. *Bhārgava.* 18. *Vasiṣṭha.*

Of the contents of these books very little is known. There are many local legends of particular temples which are sometimes designated Upa-Purāṇas. Many ancient notions and traditions are preserved in the Purāṇas, but they have been so mixed up with sectarian views, intended to favour the popularity of particular forms of worship, or articles of faith, that they cannot be received as authorities for the mythological religion of the Hindus at any remote period."

Purandara (Purandara) : The Indra of the seventh (the present) *manvantara.*

Purañjaya (Puranjaya) : **1.** A king of Ayodhyā; son of Vikukṣī, whose reign preceded that of Ikṣvāku. Purañjaya assisted the gods in their contest with the *asura*s. As he destroyed the demon host whilst seated on the hump of a bull, he obtained the appellation Kakutstha, q.v.; **2.** A prince, the son of Śṛñjaya; **3.** A Yavana chief, the son of Vindhyaśakti.

Puravas (Puravas) : Descendants of Puru.

Puravatī (Puravati) : A river not identified.

Purnasa (Purnasa) : A river that rises in the Pāripātra mountain.

Pūrṇotsaṅga (Purnotsanga) : One of the thirty Āndhrabhṛtya kings, the son of Śrī Sātakarṇi; his reign lasted eighteen years.

Purohita (Purohita) : A family priest, or chaplain. "The most ancient name for a priest by profession," says Prof. Max Müller "is Purohita, which means *prepositus* or *praeses.* The Purohita, however, was more than a priest. He was the friend and counsellor of the chief, the minister of the king, and his companion in peace and war. The original occupation of the *purohita* may have consisted in the performance of the usual sacrifices; but, with the ambitious policy of the brāhmaṇas, it soon became a stepping stone to political power."

The office of a *purohita* nowadays is in the words of the Abbe Dubois, to prognosticate what are good and what are evil days for beginning any affair, or for putting it off; to avert, by *mantra*s or prayers, the pernicious effects of maledictions or the influence of malign constellations; to assign names to new born children and calculate their nativity; to bless new houses, wells, or tanks; to purify temples and consecrate them; to imbue idols with the divine essence: all these ceremonies, and many others of smaller importance, are the province of the brāhmaṇas called *purohita*s.

The most important of the ceremonies over which they preside are those of marriages and burials. They are so complex that an ordinary brāhmaṇa

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would be found incapable of performing them. A regular study is necessary for the exactness and precision which they require; and *mantras* are requisite of which the greater part are ignorant. The *purohitas* alone are accomplished in the management of these rites, the detail of which they have in writing, in certain formularies, which they permit nobody to see, not even the other brāhmaṇas. Indeed the principal *mantras* that are used are not reduced into writing, from the fear that some other brāhmaṇas might acquire them, and so become their rivals, to the diminution of their exclusive profits. The father teaches them to his son, and thus they pass from generation to generation in one family . This shows that it is self-interest rather than superstition which occasions this reserve. By hindering the other brāhmaṇas from learning these ceremonies and the corresponding *mantras*, the *purohitas* render themselves more necessary to the people, and to the brāhmaṇas themselves, who cannot dispense with their services on many occasions.

One of the highest privileges attached to the profession of the *purohita* is the exclusive right of publishing the Hindu Almanac. There are but few who are found capable of making the calculations; perhaps one or two only in a district. It is not upon a knowledge of the motions of the heavenly bodies that the Hindu Almanac is compiled, but upon the approximation and agreement of numerous tables and formulae of great antiquity, and therefore the calculation is very complicated, and much time, attention, and labour is required to arrive at exact conclusions.

On the first day of the year, the *purohita* assembles the principal inhabitants of the place where he lives. In their presence he announces, by sound of trumpet, who is to be supreme over the stars. He determines also the quantity of rain and of drought, and foretells, in short, whether it is to be a year of health or of disease; whether the deaths or the births shall predominate, and many other contingencies of equal importance.

The *purohita* is essentially a family priest and a religious preceptor. Amongst the poorer classes he may officiate for very many families, in which case he employs assistants, and gives them a stipulated share of the gifts and other perquisites which he may receive. But amongst the richer classes, the duties of a *purohita* are confined to a single family, and under such circumstances his influence becomes paramount in the household. He performs all the necessary religious rites and ceremonies for the members of the family, and imparts religious instruction from the sacred books. At the same time, he is the repository of all the family secrets, and the confidential and authoritative counsellor in all times of doubt and difficulty. He is also frequently engaged in more secular matters, such as the settlement of disputes; and in modern times a Hindu *zamindār* or Rājā has occasionally employed his *purohita* as an ambassador or envoy.

Puru (Puru) : **1.** One of the sons of the Manu Cākṣuṣa; **2.** the youngest son

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of king Yayāti, who consented to give his youth and vigour to his father, and receive in exchange Yayāti's infirmities. After Yayāti had had a thousand years' experience of the vanity of sensual pleasures, he restored his youth to Puru, and installed him in the sovereignty of Pratiṣṭhāna. The descendants of Puru were numerous and celebrated; and included the Pāṇḍavas and Kauravas. See page 338.

Puruhotiā (Puruhotia) : A prince, the son of Anuratha, one of the descendants of Jyāmagha.

Purujanu (Purujanu) : One of the kings of Kāmpilya, the son of Suśānti.

Purukutsa (Purukutsa) : A king, who reigned in the banks of the Narmadā, to whom the *Viṣṇu Purāna* was repeated. He was the son of Māndhātṛ, and assisted the snake-gods by destroying the *gandharva*s in the regions below the earth.

Purumiḍha (Purumidha) : One of the sons of Hastin, the founder of Hastināpur.

Purūravas (Pururavas) : The son of Budha and Sudyumnā (Ilā). He was a prince renowned for liberality, devotion, magnificence, love of truth, and for personal beauty. Urvaśī having incurred the imprecation of Mitra and Varuṇa, determined to take up her abode in the world of mortals; and descending accordingly, beheld Purūravas. As soon as she saw him she forgot all reserve, and disregarding the delights of *svarga*, became deeply enamoured of the prince. Beholding her infinitely superior to all other females in grace, elegance, symmetry, delicacy, and beauty, Purūravas was equally fascinated by Urvaśī: both were inspired by similar sentiments, and mutually feeling that each was everything to the other, thought no more of any other object. Confiding in his merits, Purūravas addressed the nymph, and said, "Fair creature, I love you; have compassion on me, and return my affection." Urvaśī, half averting her face through modesty, replied, "I will do so, if you will observe the conditions I have to propose." "What are they?" inquired the prince; "declare them". "I have two rams," said the nymph, "which I Love as children; they must be kept near my bedside, and never suffered to be carried away: you must also take care never to be seen by me undressed; and clarified butter alone must be my food." To these terms the king readily gave assent.

After this, Purūravas and Urvaśī dwelt together in Alakā, sporting amidst the groves and lotus-crowned lakes of Caitraratha, and the other forests there situated, for sixty-one thousand years. The love of Purūravas for his bride increased every day of its duration; and the affection of Urvaśī augmenting equally in fervour, she never called to recollection residence amongst the immortals. Not so with the attendant spirits at the court of Indra; and nymphs, genii, and quiristers, found heaven itself but dull whilst Urvaśī was away. Knowing the agreement that Urvaśī had made with the

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king, Viśvavasu was appointed by the Gandharvas to effect its violation; and he, coming by night to the chamber where they slept, carried off one of the rams. Urvaśī was awakened by its cries, and exclaimed, "Ah me! who has stolen one of my children? Had I a husband, this would not have happened! To whom shall I apply for aid?" The Rājā overheard her lamentation, but recollection that he was undressed, and that Urvaśī might see him in that state, did not move from the couch. Then the *gandharvas* came and stole the other ram; and Urvaśī, hearing it bleat, cried out that a woman had no protector who was the bride of a prince so dastardly as to submit to this outrage. This incensed Purūravas highly, and trusting that the nymph would not see his person, as it was dark, he rose, and took his sword, and pursued the robbers, calling upon them to stop, and receive their punishment. At that moment the *gandharvas* caused a flash of brilliant lightning to play upon the chamber, and Urvaśī beheld the king undressed: the compact was violated, and the nymph immediately disappeared. The *gandharvas*, abandoning the rams, departed to the region of the gods.

Having recovered the animals, the king returned delighted to his couch, but there he beheld no Urvaśī; and not finding her anywhere, he wandered naked over the world, like one insane. At length coming to Kurukṣetra, he saw Urvaśī sporting with four other nymphs of heaven in a lake beautified with lotuses, and he ran to her, and called her his wife, and wildly implored her to return. "Mighty monarch," said the nymph, "refrain from this extravagance. I am now pregnant: depart at present, and come hither again at the end of a year, when I will deliver to you a son, and remain with you for one night." Purūravas, thus comforted, returned to his capital. Urvaśī said to her companions, "This prince is a most excellent mortal: I lived with him long and affectionately united." "It was well done of you," they replied; "he is indeed of comely appearance, and one with whom we could live happily for ever."

When the year had expired, Urvaśī and the monarch met at Kurukṣetra, and she consigned to him his first-born Āyus; and these annual interviews were repeated, until she had borne to him five sons. She then said to Purūravas, "Through regard for me, all the *gandharvas* have expressed their joint purpose to bestow upon my lord their benediction: let him therefore demand a boon." The Rājā replied, "My enemies are all destroyed, my faculties are all entire; I have friends and kindred, armies and treasures: there is nothing which I may not attain except living in the same region with my Urvaśī. My only desire therefore is, to pass my life with her." When he had thus spoken, the Gandharvas brought to Purūravas a vessel with fire, and said to him, "Take this fire, and, according to the precepts of the Vedas, divide it into three fires; then fixing your mind upon the idea of living with Urvaśī, offer oblations, and you shall assuredly obtain your wishes." The Rājā took the brasier, and departed, and came to a forest. Then he began to reflect that he had committed a great folly in bringing away the vessel

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of fire instead of his bride; and leaving the vessel in the wood, he went disconsolate to his palace. In the middle of the night he awoke, and considered that the *gandharva*s had given him the brasier to enable him to obtain the felicity of living with Urvaśī, and that it was absurd in him to have left it by the way. Resolving therefore to recover it, he rose, and went to the place where he had deposited the vessel; but it was gone. In its stead he saw a young *aśvattha* tree growing out of a *śami* plant, and he reasoned with himself, and said, "I left in this spot a vessel of fire, and now behold a young *aśvattha* tree growing out of a *śami* plant. Verily I will take these types of fire to my capital, and there, having engendered fire by their attrition, I will worship it." — *VP*.

Having thus determined, he took the plants to his city, and prepared their wood for attrition, with pieces of as many inches long as there are syllables in the *gāyatrī*; he recited that holy verse, and rubbed together sticks of as many inches as he recited syllables in the *gāyatrī*. Having thence elicited fire, he made it threefold, according to the injunctions of the Vedas, and offered oblations with it, proposing as the end of the ceremony reunion with Urvaśī. In this way, celebrating many sacrifices agreeably to the form in which offerings are presented with fire, Purūravas obtained a seat in the sphere of the *gandharva*s, and was no more separated from his beloved. Thus fire, that was at first but one, was made threefold in the present *manvantara* by the son of Ilā."

Purūravas is also called Vikrama; and the legend forms the subject of Kālidāsa's drama. "Vikrama and Urvaśī; or the Hero and Nymph." The legend as related in the *Śatapatha Brāhmaṇa* differs from the above in several particulars. An explanation of the myth is given by Max Müller in his *Comparative Mythology*,* "One of the myths of the Veda which expresses this correlation of the Dawn and the Sun, this love between the mortal and the immortal, and the identity of the morning dawn and the evening twilight, is the story of Urvaśī and Purūravas. . . . Urvaśī was originally an appellation and meant dawn." Another explanation is that Purūravas personifies the sun; while Urvaśī is the morning mist. Urvaśī is an *apsarasas*; and the *apsarasas* are "personifications of the vapours which are attracted by the sun, and form into mists or clouds." Dr. Goldstücker holds therefore that the legend represents the absorption by the sun of the vapour floating in the air. When Purūravas becomes distinctly visible, Urvaśī vanishes; because when the sun shines forth, the mist is absorbed. [From the Appendix →] In a recent paper read before the Philological Society, "On Nomina Numina in its Two Phases", Professor Goldstücker said its object was to illustrate the influence which in ancient times, the mistaken etymology of words excercised on the formation of religious ideas and myths, and in modern times the mistaken interpretation of myths on

* Chips from a German Workshop, Vol. II, p. 101.

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the formation of wrong etymologies. In adverting to Max Müller's view of the supposed original import of Daphne in Greek, and of Urvaśī in Hindu mythology, Professor Goldstücker observed that the common feature of the Greek and Hindu legends of Daphne and Urvaśī, was the transformation of these beings — of Urvaśī into a bird or vine, and of Daphne into a laurel tree. Moreover in the Hindu legend, Urvaśī disappears in the lightning of the *gandharvas* who steal her rams, and Purūravas establishes a new ceremony, which consisted in producing fire by means of the attrition of two pieces of wood. And finally in all legendary accounts Urvaśī is represented as an *apsarasas*, or as the name indicates (from *ap* water, and *saras*, arising), from a water-born being; while Daphne as we are told by the Greek mythonomists, is the daughter of a river. Not any one of these *essential* features of the legend receives any light from the assumption that Daphne or Urvaśī is the Dawn. Professor Goldstücker therefore proposed to read the legend thus: the sky is clouded (the ram being the symbol of the cloud) and the atmosphere charged with electricity. Lightning flashing through the cloud disperses them (the *gandharvas*), under lightning, steal the rams of Urvaśī; the sun comes forth and absorbs the vapours which had enveloped the scene, when the objects hidden until then become visible. Again the effect of the tropical sun may be a conflagration of the dry forest wood; or as the legend says Purūravas is the institution of the ceremony by which fire is produced through natural heat.

Puruṣa (Purusha) : Spirit. The first form of Viṣṇu. Mahat is also called Puruṣa from its abiding within the body.

Puruṣottama (Purushottama) : A common title of Viṣṇu, implying supreme best spirit.

Pūrva-bhādrapada (Purva-bhadrapada) : A lunar mansion in Vaiśvānari, in the southern Avasthāna.

Purvacītti (Purvachitti) : One of the *apsarasas*; of the *daivika* or divine class.

Pūrvaja (Purvaja) : An appellation of Viṣṇu, meaning produced or appearing before creation; the Orphic *πρωτογονος*: animating nature and existing before it.

Pūrvāphālgunī (Purvaphalguni) : A lunar mansion in *arṣabhi*, in the central Avasthāna. [From the Supplement →] The eleventh lunar mansion or *nakṣatra* (q.v.).

Pūrvāṣāḍhā (Purvashada) : A lunar mansion in *ajavīthi*, in the southern Avasthāna.

Pūṣaṇ (Puṣan) : A solar deity. "Pūṣaṇ is a protector and multiplier of cattle and of human possessions in general. As a cow-herd he carries an ox-goad, and he is drawn by goats. In character he is a solar deity, beholds the entire universe, and is a guide on roads and journeys, and to the other world. He

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is called the lover of his sister Sūryā. He aids in the revolutions of day and night; and shares with Soma the guardianship of living creatures. He is invoked along with the most various deities, but most frequently with Indra." He is the lord of all things moving and stationary, the inspirer of the soul, an unconquerable protector and defender, and is besought to give increase of wealth. He is said to regard and to see clearly and at once all creatures. He is not only the tutelary god of travellers, but also, like Savitṛ and Agni, and the Greek Hermes, *αψυχοπομπος*, who conducts departed spirits on their way to the other world. Many hymns are addressed to Pūṣaṇ, some of which are translated by Dr. Muir, (*OST*, V, p. 174) "from which it will appear that the character of this god is not very distinctly defined; and that it is difficult to declare positively what province of nature or of physical action he is designed to represent, as is at once manifest in the case of Dyaus, Pṛthivī, Agni, Indra, Parjañya, and Sūrya."

Some of the hymns in the *Ṛgveda* are exclusively devoted to the celebration of Pūṣaṇ. The single or detached verses of other hymns in which he is mentioned are numerous. He is mentioned as 'abounding in wealth', as 'bringing blessings', as 'most bountiful', 'beneficient', 'distinguished by all divine attributes'. He is associated with Savitṛ, and is described as moving onward under his impulse, and as knowing and perceiving all creatures. In some hymns Pūṣaṇ is connected with the marriage ceremonial, being besought to take the bride's hand and lead her away, and to bless her in her conjugal relation.

Puṣkalas (Pushkalas) : The designation of kṣatriyas in Krauñca-dvīpa.

Puṣkara (Pushkara) : The last of the seven great insular continents, or *dvīpa*s, encompassing the sea of milk, and being itself surrounded by a sea of fresh water. Puṣkara is represented as a terrestrial paradise; where all the inhabitants are happy, and rejoice in total exemption from sickness and decay. They live a thousand years undisturbed by anger or affection. There is neither virtue nor vice, killer nor slain: there is no jealousy, envy, fear, hatred, convetousness, nor any moral defect; neither is there truth or falsehood. — *VP*, p. 201.

Puṣkara (Pushkara) : 1. One of the sons of Bharata; he was king of Gāndhāra, residing at Puṣkaravatī; 2. The brother of Nala, who engaged him in the gambling match which cost him his kingdom (See NALA). [From the Supplement →] The brother of Nala, who engaged him in the gambling match that cost him his kingdom. When Nala was dispossessed of Kālī, and received king Ṛtuparṇa's skill in dice, he won back his kingdom, gold, jewels, and all his treasures, but treated Puṣkara kindly and gave him a city to dwell in.

Puṣkaras (Pushkaras) : The designation of brāhmaṇas in Krauñca-dvīpa.

Puṣkaravarttakas (Pushkaravarttakas) : A designation of the class of

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clouds Pakṣaja; so termed from their including water in their vortices; they are the largest and most formidable of all, and are those which, at the end of the *yuga*s and *kalpa*s, pour down the waters of the deluge.

Puṣkarin (Pushkarin) : A prince the son of Urukṣaya, a descendant of Bharata.

Puṣkarinī (Pushkarini) : The daughter of the patriarch Anaraṇya, and mother of the Manu Cākṣuṣa.

Puskola (Puskola) : The palm-leaf upon which the native books are written in Ceylon.

Puṣpadanta (Pushpadanta) : One of Śiva's principal attendants. "On the summit of Kailāsa, a lofty peak of the Himālaya range, resided the mighty deity Maheśvara, attended by innumerable spirits and genii, and worshipped even by the superior divinities. The daughter of the mountain monarch, and the spouse of Mahādeva, propitiated her lord by celestial strains; and, being pleased by her adulations, he proffered her whatever boon she might request. Her only demand was to receive instruction from his lips, and to hear from him such narrations as were yet unknown to the immortals or herself. Śiva, giving orders that no person should be admitted, proceeded to reveal to the goddess those narratives which illustrate the felicity of the gods, the troubles of mankind, and the intermediate and varying conditions of the spirits of earth and heaven.

It happened that Puṣpadanta came to the palace gate and was refused admission by the warder. As he was a great favourite with his master and had always ready access to his person, the refusal excited his astonishment and curiosity; and, rendering himself invisible, he passed in, determined to ascertain why entrance was so rigorously barred. In this manner having come to where Śiva and Bhavānī were seated, he over-heard all the marvellous stories repeated by the deity. When these were councluded, he retired as he had entered, unobserved, and going home communicated the narrative to his wife Jayā, it being impossible to keep wealth or secrets from a woman. Jayā, equally unable to preserve silence, communicated what she had heard to her fellow attendants on Pārvatī; and the affair soon became known to the goddess and her lord. As the punishment of impertinence, Puṣpadanta was condemned to a human birth, and his friend Mālyavān, who presumed to intercede for him, was sentenced to a like fate. Being, however, subdued by the distress of Jayā, the offended goddess fixed a term to their degradation, and thus spake. "When Puṣpadanta, encountering a Yakṣa, who has been doomed by Kuvera to haunt the Vindhya mountains as a goblin, shall recollect his original condition, and shall repeat the tales he has rashly over-heard, the curse shall no more prevail." So saying, she ceased, and the two culprits, instantly, like a flash of lightning, blazed and disappeared.

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After a due interval Puṣpadanta was born at Kauśāmbī as Vararūci, and when arrived at years of discretion found the goblin, and recollecting his origin, repeated to him the seven great narratives of Śiva, each comprehending a hundred thousand verses. — WILSON'S *Works*, III, pp. 160-63.

Puṣpadantha (Pushpadantha) : One of the serpent kings; of the progeny of Kadru.

Puṣpagiri (Pushpagiri) : The mountain of flowers; the residence of Varuṇa in the more recent mythology.

Puṣpaka (Pushpaka) : The name of Rāma's car.

Puṣpamitra (Pushpamitra): A king of Pāṭaliputra, who obtained the throne about 178 BC. The *Matsya Purāṇa* assigns him a reign of 36 years, from 178 to 142 BC. It was during his reign that Patañjali lived and wrote his commentary on Pāṇini. He probably wrote the third chapter of his *bhāṣya* between 144 and 142 BC. And this agrees with the conclusion drawn by Professor Goldstücker, that the author of the *Mahābhāṣya* flourished after the Maurya dynasty was extinct. This date of Patañjali may be regarded as trustworthy, and in the history of Sanskrit Literature it is of great importance. See *Ind. Antiq.*, Sept. 1873.

Puṣpatmitra (Pushpatmitra) : The first king of the Śuṅga Dynasty; he reigned at Mekala, a country on the Narbadā; he was the general of the last Maurya prince, whom he put to death, and ascended the throne himself; the dynasty lasted a hundred and twelve years.

Puṣpavat (Pushpavat) : A prince, the son of Ṛṣabha.

Puṣpotkaṭā (Pushpotkata) : One of the wives of the patriarch Pulastya and the mother of the great giant Rāvaṇa.

Puṣpottara (Pushpottara) : One of the heavens of the Jainas. When Priyamitra returned to the earth in the Bhārata division as Nandana, after an existence of twenty-five lakhs of years, he was raised to the dignity of king of the gods in the Puṣpottara heaven, in which capacity he preserved his ancient faith, offering flowers to, and bathing daily, the hundred and eighty images of the *arhats*. Such exalted piety was now to meet with its reward, and the pains of existence were to be terminated in the person of the *tīrthaṁkara* Mahāvīra or Vardhamāna. — WILSON, I, 293.

Puṣṭi (Pushti) : 'Thriving'; 1. A daughter of Dakṣa and wife of Dharma; 2. A daughter of Paurṇamāsa.

Puṣya (Pushya) : 1. A prince, the son of the saintly king Yājñavalkya; 2. The eighth lunar mansion; in Airāvata, in the northern Avasthāna.

> The morning dawned with cloudless ray
> On Puṣya's high auspicious day,

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And Cancer with benignant power
Looked down on Rāma's natal hour.

Puṣyā-śānti (Pushya- shanti) : The eighth lunar mansion or *nakṣatra* (q.v.).

Pūtanā (Putana) : A female fiend or *asura*, the daughter of Bali; she was known as a child killer, and attempted the life of Kṛṣṇa when he was an infant, but was killed herself in the act.

Putra (Putra) : One of the three sons of Priyavrata who adopted a religious life; remembering the occurrences of a prior existence, he did not covet dominion, but diligently practised the rites of devotion.

Putraka (Putraka) : The founder and sovereign of Pāṭaliputra; his history will be found under that heading.

Pūyavaha (Puyavaha) : One of the *narakas*, that in which crimes of violence, &c., are punished.

Pyall (Pyall) : A sort of bench, made of brick and mortar, extending along the whole front of the house against the main wall. Almost every house in southern India possesses such a bench or pyall; it is usually about two-and-half feet and three feet broad. It is the first reception place of all visitors or strangers. The laws of caste render some such arrangement as this necessary; for otherwise the cultivator might receive into his house a low caste trader or messenger who would pollute the whole house in native estimation. The pyall is outside the house and, by a convenient custom, cannot be polluted. Hence every stranger must halt here until his business and caste are known. In the hot weather the males of the family usually sleep on the pyall.*

* Gover's *Folk Songs of Southern India.*

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R

Rādhā (Radha) : One of Kṛṣṇa's favourite mistresses. The *Gīta Govinda* is a poem in their attachment to each other. The poet opens the first interview of Kṛṣṇa and Rādhā with an animated description of a night in the rainy season, in which Kṛṣṇa is represented as a wanderer, and Rādhā, daughter of the shepherd Nanda, is sent to offer him shelter in their cottage. Nanda thus speaks to Rādhā "The firmament is obscured by clouds; the woodlands are black with *tamāla* trees; that youth who roves in the forest will be fearful in the gloom of night; go, my daughter, bring the wanderer to my rustic mansion." Such was the command of Nanda the herdsman, and hence arose the love of Rādhā and Mādhava.*

Rādhā (Radha) : The wife of the charioteer of Duryodhana, who bred Karṇa as her son, after he was exposed on the banks of the Yamunā by his own mother Pṛthā.

Rāga (Raga) : Love. One of "the five afflictions" in the Pātañjala philosophy; the other four are *avidyā*, *asmitā*, *dveṣa*, and *abhiniveśa*.

Raghu (Raghu) : A distinguished mythical Mahārājā of the solar race, the son of Dilīpa, and sovereign of Ayodhyā, celebrated for his learning, his riches, his bravery, and his uniform success. The *Raghuvaṁśa* narrates his wonderful achievements and varied conquests, and concludes with the following legend. A brāhmaṇa named Koutsya, a disciple of the great *ṛṣi* Varatanta, having completed his course of studies, asked his *guru* what acknowledgement he should make to show his gratitude. The tutor professed himself satisfied with the services the disciple had rendered; the latter, however, insisting on bestowing a gift, the *guru* asked for fourteen crores of rupees. For this enormous sum Koutsya applied to Mahārāja Raghu, who having just emptied his treasury by the performance of the sacrifice termed *viśvajīt-yajña*, determined to conquer Kubera (the god of riches), who was so alarmed at the prospect that he at once sent innumerable crores to the Mahārāja. The money was then given to the brāhmaṇa, who in return blessed the king with the promise of a good son, and in due course the illustrious Aja was born.

Raghu (Raghu) : **1.** A prince of the lunar race, the son of Dīrghabāhu; **2.** One of the sons of Yadu, the founder of the Yādava race.

Raghuvaṁśa (Raghuvansa) : An epic poem by Kālidāsa. The poem describes the exploits of a line of princes descended from the Sun, of whom Rāma was the boast and ornament. It has been translated into Latin by Stenzler, and into French by M. Hippolyte Fauche. The Idylls from the

* Tod's *Rajasthan*, Vol. I, p. 540, which contains a beautiful engraving of Kṛṣṇa and Rādhā.

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Sanskrit by Mr. T.H. Griffiths are chiefly taken from the *Raghuvaṁśa*. See DILĪPA.

Raghuvaṁśa Tilaka (Raghuvamsha Tilaka) : The glory of the house of Raghu; a name of Rāma, the son of Daśaratha, who was grandson of Raghu.

Rāhat (Rahat) : One who is entirely free from evil desire, and in consequence possessed of supernatural powers.

Rāhu (Rahu) : One of the nine planets of the Hindus; an imaginary being supposed to cause the eclipses of the sun and moon. Rāhu according to the *Padma Purāṇa* and *Bhāgavata*, was the son of the *dānava* Vipracitti; at the churning of the sea of milk he insinuated himself amongst the gods, and obtained a portion of the *amṛta* or nectar; the sun and the moon observed the theft, and informed Viṣṇu of it, who, as a punishment beheaded the *daitya*; the head became immortal in consequence of the *amṛta* having reached the throat, and was transferred as a constellation to the skies; and as the sun and moon detected his presence amongst the gods and made known his theft, Rāhu pursues them with implacable hatred, and his efforts to seize them are the causes of eclipses; Rāhu typifying the ascending and descending nodes. Rāhu is also called the king of meteors. The *Viṣṇu Purāṇa* states that eight black horses draw the dusky chariot of Rāhu, and once harnessed are attached to it for ever. On the *parvas* (the nodes, or lunar and solar eclipses) Rāhu directs his course from the sun to the moon and back again from the moon to the sun, taking up the circular shadow of the earth.

Rāhula (Rahula) : A prince, the son of Śākya. A name, says Dr. Wilson, of considerable chronological interest; for Śākya is the name of the author or reviver of Buddhism, whose birth appears to have occurred in the seventh, and death in the sixth century before Christ (621-543 BC). Śākya, as the twenty-second of the line of Ikṣvāku is contemporary with Ripuñjaya, the last of the kings of Magadha. The chronology is not easily adjusted, but it is not altogether incompatible. The Buddhists always consider their teacher Śākya to be descended from Ikṣvāku. In Tibet, where several sects of Buddhists are found, some of them profess themselves to be followers of Rāhula.

Raivata (Raivata) : **1.** One of the sons of Priyavrata according to the *Bhāgavata* list, and the Manu of the fifth *manvantara*. Four Manus were descended from Priyavrata, who in consequence of propitiating Viṣṇu by his devotions, obtained these rulerships of the *manvantara*, for his posterity. The *Mārkaṇḍeya* contains a legend of the birth of Raivata, as the son of king Durgama, by the nymph Revatī, sprung from the constellation Revatī

2. An appellation of one of the eleven Rudras.

3. A name of Kakudmin (q.v.) the eldest of the sons of Revatī; he visited

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Brahmā, and gave his daughter in marriage to Balarāma.

4. The name of a mountain.

Rāja (Raja) : A prince, the son of Virāja a descendant of Bharata. Rāja is derived from Rāj, to shine or be splendid.

Rajadhidevī (Rajadhidevi) : A daughter or Sūra, who was married to Jayasena, king of Avantī.

Rājagaha (Rajagaha) : A city near Benāres, celebrated as the residence of Gautama Buddha, and the place where he died.

Rājagṛha (Rajagriha) : The ancient capital of Magadha or Bihar, containing many remarkable ruins.

Rājarṣis (Rajarshis) : Royal *ṛṣis*, or princes who have adopted a life of devotion, as Viśvāmitra, Ikṣvāku, and others; they dwell in the heaven of Indra.

Rajas (Rajas) : The quality of foulness, passion, activity.

Rajas (Rajas) : One of the seven sages, according to the enumeration in the *Viṣṇu Purāṇa*; they were all the sons of Vasiṣṭha.

Rajavat (Rajavat) : The son of Dyutimat, of the race of Bhṛgu.

Rāji (Raji) : One of the five sons of Āyus. He is celebrated for having assisted the gods in their contest with the demons, and "by his numerous and formidable weapons" securing to them the victory. In consequence of this Indra resigned his throne to Rāji.

Rajnī (Rajni) : The daughter of Raivata and wife of Vivasvat.

Rājyavardhana (Rajyavarddhana) : A prince, the son of Dama, a descendant of Marutta.

Raka (Raka) : 1. One of the phases of the moon, represented as one of the four daughters of Aṅgiras; 2. The day when the moon is quite round.

Rākhī (Rakhi) : A bracelet used as an armlet, or preservative against evil (*rākṣa*) consisting of a piece of thread or silk or some more costly material, bound round the wrist or arm, with an appropriate prayer. Besides its application to children to avert the effects of evil eyes, or to protect them against *ḍāin*s or witches, there is one day in the year, the Rākhī Pūrṇimā, or full moon in the month of Śrāvaṇa (July-August) when it is bound upon the wrists of adults, by friendly or kindred brāhmaṇas, with a short prayer or benediction. The *rākhī* is also sent sometimes by persons of distinction, and especially by females, to members of different family or race to intimate a sort of brotherly or sisterly adoption. Colonel Tod received the bracelet from three queens in Rajasthan, and after he returned to his own country set a high value on these testimonies of friendly regard. — WILSON.

In his *Annals* he says, "The festival of the *rākhī* is in spring, and whatever its origin it is one of the few when an intercourse of gallantry of

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the most delicate nature is established between the fair sex and the cavaliers of Rajasthan. Though the bracelet may be sent by maidens, it is only on occasion of urgent necessity of danger. The Rājpūt dame bestows with the *rākhī* the title of adopted brother; and while its acceptance secures to her all the protection of a *'cavaliere servente'*, scandal itself never suggests any other tie to his devotion. He may hazard his life in her cause, and yet never receive a smile in reward, for he cannot even see the fair object who, as the brother of her adoption, has constituted him her defender. But there is a charm in the mystery of such connexions, never endangered by close observation, and the loyal to the fair may well attach a value to the public recognition of being the *rākhī-bund bhāi*, the 'bracelet-bound-brother' of a princess. The intrinsic value of such pledge is never looked to, nor is to requisite it should be costly, though it varies with the means and rank of the donor, and may be of flock silk and spangles, or gilt chains and gems. The acceptance of the pledge and its return is by the *kalchli* or corset of simple silk, or satin, or gold brocade and pearls. In shape or application there is nothing similar in Europe, and as defending the most delicate part of the structure of the fair, it is peculiarly appropriate as an emblem of devotion.

The emperor Humāyūn was so pleased with this courteous delicacy in the customs of Rajasthan, on receiving the bracelet of the princess Kurnavati, which invested him with the title of her brother, and uncle and protector to her infant, that he pledged himself to her service. He proved himself a true knight, and abandoned his conquests in Bengal when called on to redeem his pledge. Many romantic tales are founded on the gift of the *rākhī*. See Tod's *Rajasthan*, I, 312.

Rākṣas (Rakshas) : The son of Khasā, and father of the *rākṣasas*.

Rākṣasa-ritual (Rakshasa-ritual) : By violence. Manu says, the seizure of a maiden by force, whilst she weeps and calls for assistance, after her kinsmen and friends have been slain in battle or wounded, and their houses broken open, is the marriage called *rākṣasa*.

Rākṣasas (Rakshasas) : Giants. They are said in the *Viṣṇu Purāṇa* to be the descendants of Pulastya, through Rākṣas. They are also represented in the same work as having proceeded from Brahmā; beings of hideous aspect, and with long beards. They hastened to the deity; such of them as exclaimed "Oh! preserve us", were thence called *rākṣasas* (from *rakṣa* to preserve); others who cried out,"let us eat", were denominated *yakṣas* from (*yakṣa* to eat).

"In their earliest conception", says Mr. J.C. Thomson,"they seem to be those unknown creatures of darkness, to which the superstition of all ages and races has attributed the evils that attend this life, and a malignant desire to injure mankind. In the Epic period they seem to be personifications of the aborigines of India, presented under the terrible aspect of vampires

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flying through the air, sucking blood, &c., in order to heighten the triumphs of the Āryan heroes who subdued them. In this character they play a very prominent part in the *Rāmāyaṇa*, the beautiful epic of Vālmiki. Here they are led by Rāvaṇa, the king of Laṅkā, which is supposed to be the island of Ceylon and its capital, and they are subdued by Daśaratha Rāma the hero of the poem. In the Purāṇic period they are infernal giants, the children of the *ṛṣi* Pulastya, and enemies of the gods. They are then divided into three classes:

(1) The slaves of Kuvera the god of wealth, and guardians of his treasures.

(2) Malevolent imps whose chief delight is to disturb the pious in their devotions.

(3) Giants of enormous proportions, inhabiting Naraka, or hell, and hostile to the gods. In the second *manvantara* they are the sons of Kaśyapa and Khasā."

The most celebrated *rākṣasa*s are Rāvaṇa, and his brothers Kumbhakarṇa and Vibhīṣaṇa, an account of whom will be found under their respective names. [From the Supplement →] "The author of the *Rāmāyaṇa* has no doubt, in mythical allegory, applied the hated name of *rākṣasa*s to a barbarous people who were hostile to the Sanskrit-speaking Indians, and differed from them in civilization and religion. These *rākṣasa*s were, I say, robbers or pirates who occupied the southern coasts of India and the island of Ceylon." — (Gorresio). "They were a ferocious black race, opposed to the worship of the Āryas, and called by them *rākṣasa*s, an appellation which in the Veda, is assigned to hostile, savage, and hated beings. It is against this race that the expedition of Rāma was directed. The Āryan tradition undoubtedly altered the attributes of these tribes, transforming them into a race of giants, deformed, terrific, truculent, and able to change their form at will. But notwithstanding these exaggerations the *Rāmāyaṇa* has (Gorresio thinks) preserved here and there certain traits and peculiarities of the race in question which reveal its real character." — Muir, II, 420.

Raktavīja/Raktabīja (Raktavija) : A powerful demon possessed of a charmed life, each drop of his blood when shed producing hundreds of demons like himself; he was slain by Umā, and his destruction is regarded as one of the great martial feats of the goddess. [From the Supplement →] A demon who had a sort of charmed life, but was ultimately slain by Devī. The contest took place after the goddess had killed Caṇḍa and Muṇḍa. "Each drop of blood shed from his body had the singular virtue of producing hundreds of demons like himself. The strokes of the goddess's weapons began, therefore, to harass her own self more than her malignant enemy, and that exactly in proportion to her success. The demons produced by the *asura*'s blood infested the whole universe. The gods were sore afraid. Seeing them affrighted, the goddess struck Raktavīja with her spear and received

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his blood into her mouth; and ate up the other demons produced from the blood previously shed. Thus fell Raktavīja the great *asura*, on the earth, wounded by various weapons, his blood drunk up by Cāmuṇḍā.*

Rāma (Rama) : This name belongs altogether to the epic period, and is given to three persons of considerable historical importance, whose mighty deeds won for them the privilege of being considered incarnations of Viṣṇu. The first is Paraśurāma, or Rāma of the Axe. He is considered as the sixth *avatāra* of Viṣṇu, and belongs to the period of the first struggle between the brāhmaṇas and the kṣatriyas, the hierarchy and the government.

He is said to have been the son of a certain *muni* called Jamadagni, (q. v.) but as his mother Reṇukā was a lady of the kṣatriya caste, and as the children follow the caste of their mother, he is not, like his father, a brāhmaṇa by birth, although he espoused the brāhmaṇa cause, and afterward himself became a *muni*. The legend relates that the princess, his mother, having committed a sin, his father commanded his sons to put her to death. All refused except Rāma, the youngest, who seized his axe and felled her to the ground. In reward for this triumph of duty over feeling he received the gift of invincibility. Afterwards when Kārttavīrya, king of the Haiheyas, coveted the divine cow Kāmadhenu which belonged to the *muni*, and took it from him by force, when he was on a visit to Jamadagni, Rāma went forth to recover the cow, and soon killed the robber king. The sons of Kāttavīrya, to revenge his death, attacked the hermitage of Jamadagni, when Rāma was away, and slew the pious and unresisting sage, who called repeatedly but fruitlessly, upon his valiant son. Rāma returned to bewail his father's unmerited fate, and having lighted his funeral pile, vowed that he would extirpate the whole kṣatriya race. "Thrice seven times did he clear the earth of the kṣatriya caste," says the *Mahābhārata*; Paraśurāma was born at the beginning of the *tretā yuga* (second age.)

2. The second Rāma is the most celebrated of all. He is sometimes designated Daśaratha Rāma or Rāmacandra, the son of Daśaratha, king of Ayodhya (Oude), born at the close of the *tretā yuga*. He belongs historically to the age when the Āryan race, already settled in the north, pushed their conquests towards the southern part of the peninsula, and introduced into those wild districts civilization and agriculture, which are typified as Sītā, to whom Rāma was married, and who is represented in the *Viṣṇu Purāṇa* as having been found in the earth. She was the daughter of Janaka, king of Mithilā (q.v.) and Rāma received her for his strength in breaking the bow of Maheśvara, in that king's palace. She was carried off by Rāvaṇa, and the war which ensued for her recovery is the subject of Vālmiki's epic, the *Rāmāyaṇa*. Having built a bridge across the ocean, and destroyed the whole *rākṣasa* nation, he recovered his bride Sītā, whom their ten-headed king Rāvaṇa had carried off, and returned to Ayodhyā with her, after she had

* *Mārkaṇḍeya Purāṇa*, by Rev. K. M. Bannerjea.

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been purified by the fiery ordeal from the soil contracted by her captivity, and had been honoured by the assembled gods who bore witness to her virtue. Rāmacandra (the moon-like-Rāma) is the seventh incarnation of Viṣṇu, born into the world at the end of the second or *tretā* age, for the purpose of destroying the demons who infested the earth.

3. Balarāma, the strong Rāma, born at the end of the *dvāpara*, or third age, as the seventh son of Vasudeva and Devakī, but mystically transferred from the womb of the latter to that of Vasudeva's other wife Rohiṇī, and thus saved from the hands of Kaṁsa. He was the brother and playfellow of Kṛṣṇa; the sharer in his toils and his glory. He is sometimes regarded as an incarnation of the serpent Ananta or Śeṣa; sometimes called the eighth incarnation of Viṣṇu. He is also termed the Hercules of Indian Mythology.

Rāmagiri (Ramagiri) : A mountain near Nagpur, now called Rām-ṭek.

Ramanaka (Ramanaka): One of the eight islands enumerated in *Bhāgavata*, as peopled by *mlecchas*, who worship Hindu divinities.

Rāmānuja (Ramanuja): A celebrated Vaiṣṇava teacher, who lived sometime in the twelfth century. [From the Supplement →] He was a native of the south of India, and according to the legendary narratives of his life which are current there, he was an incarnation of the serpent Śeṣa, while his chief companions and disciples were the embodied Discus, Mace, Lotus, and other insignia of Viṣṇu. In a Kanara account of his life called the *Divya-caritra*, he is said to have been the son of Śrī Keśava Ācārya and Bhūmi Devī; and, as before, an incarnation of Śeṣa. He was born at Perambur and studied at Conjeveram, where also he taught his system of the Vaiṣṇava faith. He afterwards resided at Śrī Raṅga, worshipping Viṣṇu as Śrī Raṅga Nātha, and there composed his principal works; he then visited various parts of India, disputing with the professors of different creeds, overcoming them of course, and reclaiming various shrines, then in possession of the Śaivas, for the worshippers of Viṣṇu, particularly the celebrated temple of Tripety.

On his return to Śrī Raṅga the disputes between the Vaiṣṇava and Śaiva religions, became exceedingly violent, and the Cola monarch commanded all the brāhmaṇas in his dominions to sign an acknowledgement of the supremacy of Śiva. Rāmānuja was impracticable, and the king sent armed men to seize him. With the assistance of his disciples he effected his escape and found refuge with the Jain sovereign of Mysore. In consequence of rendering medical service to the daughter of this prince, or in the terms of the legend, expelling an evil spirit by whom she was possessed, he obtained the monarch's greatful regard, and finally converted him to the Vaiṣṇava faith. Rāmānuja remained several years in Mysore at a temple in Yādava Giri, now known as Mélkoṭe.— WILSON, *Works*, I, 37.

Rāmānujīyas (Ramanujiyas) : The followers of Rāmānuja, a numerous sect who are distinguished by some peculiar rites and observances which will be found described under the article Vaiṣṇavas.

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Rāmāyaṇa (Ramayana) : One of the great Epic poems of the Hindus, the other being the *Mahābhārata*. It is perhaps impossible to fix the exact period at which either of them was composed; though it is evident from internal evidence that both are productions of a post-Vedic age. The *Rāmāyaṇa* was the more ancient of the two Indian Epics. Probably neither it nor the *Mahābhārata*, nor any of the productions of antecedent ages, were committed to writing till long after their original composition. In the fourth chapter of the first book of the *Rāmāyaṇa*, we meet with special reference to the ministrels and reciters, by whom, like the Greek *ῥαψῳδοί*, the ancient Hindu poems, previous to the invention of writing in India, were preserved and transmitted from age to age.

The word *Rāmāyaṇa* means the adventures of Rāma, who was one of the incarnations of Viṣṇu, the Preserver, and is still a favourite deity in most parts of India, more especially in the districts of Oude and Bihar, where Kṛṣṇa has not supplanted him. There were three Rāmas in Hindu mythology, viz., Paraśurāma, Rāmacandra, and Balarāma, all *avatāras* (or incarnations) of Viṣṇu. The last is the Indian Hercules, and as the elder brother of Kṛṣṇa, appears frequently in the *Mahābhārata*. Paraśurāma, as the son of the sage Jamadagni, is the type of Brāhmaṇism, arrayed in opposition to the kṣatriyas, or military caste. He is introduced once into the *Rāmāyaṇa*, but only to exhibit his inferiority to the real hero of the work, viz., Rāmacandra, who, as the son of Daśaratha, a prince of the solar dynasty, typifies the conquering kṣatriyas, advancing towards the south, and subjugating the barbarous aborigines, who are represented by Rāvaṇa and his followers.

There are many poems bearing the name of *Rāmāyaṇa* — all relating to the same hero — but by far the most complete and famous is the lengthy epic, the authorship of which is attributed to Vālmīki.

It narrates the banishment of Rāma, under the surname of Candra (the moon), a prince belonging to the dynasty of the kings of Ayodhyā; his wanderings through the southern peninsula; the seizure of his wife, Sītā, by the giant ruler of Ceylon (Rāvaṇa); the miraculous conquest of this island by Rāma, aided by Sugrīva, king of the monkeys (or foresters — the word *bandar* meaning both), or *rākṣasa*s as they are also called, and by Vibhīṣaṇa, the brother of Rāvaṇa; the slaying of the ravishing demon by Rāma, and recovering of Sītā; and the restoration of Rāmacandra to the empire of his ancestors at Ayodhyā.

No mention is made of Rāma in the Vedas, but he may be regarded as the first real kṣatriya hero of the post-Vedic age; and looking to the great simplicity of the style of the *Rāmāyaṇa*, the absence of any reliable allusion to Buddhism as an established fact, and to the practices known to have prevailed in India as early as the fourth century before Christ, as well as from other considerations, "we cannot", says Monier-Williams (*Essay on Indian Epic Poetry*), "be far wrong in asserting that a great portion, if not the whole, of the *Rāmāyaṇa*, as we have now it, must have been current in

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India as early as the fifth century before Christ."

Vālmīki's work consists of 24,000 *ślokas* (or distichs), divided into seven books, which are again sub-divided into chapters. It may be divided into three principal parts, or periods, corresponding to the three chief epochs in the life of Rāma. (I) The account of his youthful days; his education and residence at the court of his father Daśaratha, king of Ayodhyā; his happy marriage to Sītā; and his inauguration as heir-apparent or Crown Prince. (II) The circumstances that led to his banishment; the description of his exile and residence in the forests of Central India. (III) His war with the giants or demons of the south for the recovery of his wife Sītā, who had been carried off by their chief Rāvaṇa; his conquest and destruction of Rāvaṇa, and his restoration to the throne of his father.

In the first two sections of the poem, there is little of extravagant fiction; but in the third, the poet mars the beauty of the descriptions by the wildest exaggeration and hyperbole.

The poem seems to be founded on historical fact; and the traditions of the south of India uniformly ascribe its civilization, the subjugation, or dispersion of its forest tribes of barbarians, and the settlement of civilised Hindus, to the conquest of Laṅkā (Ceylon) by Rāma.

[A good analysis of the *Rāmāyaṇa* will be found in Monier-Williams' *Indian Epic Poetry*, 1863. An abridged English translation has been published by Mr. Talboys Wheeler, forming the second volume of his *History of India*, 1869. The first English translation was made by Carey and Marshman, at Serampore, when they printed the first volume containing the first book of the poem, in 1806.

An excellent translation, into English verse, of the First and Second Books has just been published (1870-71) by Mr. R.T. Griffths, M.A., Principal of the Benares College, already favourably known by his Idylls from the Sanskrit.] [From the Supplement →] Professor Weber, of Berlin, in a recent dissertation on the souces of the *Rāmāyaṇa*, gives it as his opinion that the rape of Helen and the siege of Troy have served as a model for the corresponding incidents in the poem of Vālmīki. "I do not imagine that he had himself studied Homer, or even that he must have been aware of the existence of the Homeric poems. Nor am I inclined to go so far as to attach importance to the apparent analogies between Agamemnon and Sugrīva. Patroklos and Lakṣmaṇas, Nestor and Jāmbavat, Odysseus and Hanumān, Hektor and Indrajit, — analogies which have led Hippolyte Fauche, who has translated the *Rāmāyaṇa* into French, to adopt the converse theory that Homer has borrowed the materials of his work from that of Vālmīki! I pass over the coincidences, noticed by Monier-Williams,* —the consoling of the forsaken Sītā by means of a dream; the surveying and enumerating of the hostile troops from battlements of Laṅkā; and the

* *Indian Epic Poetry.*

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appearing of Sītā before the army. Nor do I wish to discuss the very wide and far-reaching question, 'In how far an acquaintance with Greek epic may have exercised an influence on the development of the Indian one?' I content myself rather with the simple assumption that in consequence of the mutual relations, which Alexandar's expedition into India brought about, between that country and the Greeks, some kind of knowledge of the substance of Homeric story found its way to India." — *Indian Antiquary*, June 1872.

Rambhā (Rambha) : 1. One of the five sons of Āyus; 2. One of the *apsarasas*, of the *laukika* class, of whom thirty-four are specified.

Ramya (Ramya) : One of the nine sons of king Agnīdhra, and who became king of the countries situated between mount Meru and the Nīla mountain.

Ramyaka (Ramyaka): A district to the north of Meru, extending from the Nīla or blue mountains to the *śveta* or white mountains.

Ranañjaya (Rananjaya) : A prince, son of Kṛtañjaya, of the family of Ikṣvāku.

Ranastambha (Ranastambha) : A country to the west of the jungle Mehals towards Nagpur; known in the Purāṇas as Cedi.

Rantideva (Rantideva) : The son of Sanskṛti, who is described in the *Bhāgavata* as a prince of great liberality. According to a legend preserved in the *Meghadūta* his sacrifices of kine were so numerous that their blood formed the river Carmanvatī, the modern Cambal.

Rantinara (Rantinara) : A prince, the son of Ṛteya, descendant of Puru.

Rāsa dance (Rasa dance) : A fabled dance of Kṛṣṇa with the *gopīs*, in which it is said the circle of the dance could not be constructed, as each of the *gopīs* attempted to keep in one place, close to the side of Kṛṣṇa; he therefore took each by the hand, and when their eyelids were shut, by the effects of such touch, the circle was formed. Professor Wilson says, Kṛṣṇa, in order to form the circle takes each damsel by the hand and leads her to her place; there he quits her; but the effect of the contact is such that it deprives her of the power of perception, and she contentedly takes the hand of the female neighbour, thinking it to be Kṛṣṇa's. The *Bhāgavata* is bolder and asserts that Kṛṣṇa multiplied himself, and actually stood between each pair of damsels.

Rāsa Yātrā (Rasa Yatra) : An annual festival celebrated in various parts of India, in the month of Kārttika, upon the sun's entrance into Libra, by nocturnal dances, and representations of the sports of Kṛṣṇa. Some of the earliest labourers in the field of Hindu mythology have thought this circular dance to typify the dance of the planets round the sun (Maurice), but there seems to be no foundation for such a notion. See WILSON'S *Notes to Viṣṇu Purāṇa*, 534.

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Rasaloma (Rasaloma) : The wife of one of the eleven Rudras, Mahinasa.

Rasātala (Rasatala) : One of the divisions of *pātāla*, as enumerated in the *Bhāgavata, Padma Purāṇa* and *Vāyu*.

Rasāyana (Rasayana) : One of the eight branches of medical science, that which treats of alchemical therapeutics.

Rasollāsa (Rasollasa) : The spontaneous or prompt evolution of the juices of the body, independently of nutriment from without; this is termed one of the eight perfections or *siddhis*.

Rāṣṭrapāla (Rashtrapala) : One of the sons of Ugrasena.

Rāṣṭrapāli (Rashtrapali) : A daughter of Ugrasena.

Rathacitrā (Rathachitra) : A river mentioned in the Purāṇas but not yet identified.

Rathakṛt (Rathakrit) : One of the *yakṣas*, or guardians of the sun for the month of Śukra.

Rathantara (Rathantara) : **1.** A teacher of the *Ṛgveda* and pupil of Satyaśrī; **2.** The portion of the *Sāmaveda* which proceeded from the eastern mouth of Brahmā.

Rathinara (Rathinara) : One of the Aṅgirasas, or warrior priests, a kṣatriya by both parents, who became a brāhmaṇa by profession.

Rati (Rati) : The wife of Kāma, the Hindu Cupid who was killed by Śiva for daring to discharge an arrow at him. Rati's Lament is one of the Idylls from the Sanskrit, translated by Mr. Griffiths from the fourth canto of Kālidāsa's *Kumāra Sambhava*, or Birth of the War-god. [From the Supplement →] The bride of Kāma, the god of love. Rati is personified as a young and beautiful female, richly attired and decorated, dancing and playing on the *vīṇā*.

Ratnagarbha (Ratnagarbha) : A commentator on the *Viṣṇu Purāṇa*. His book is entiled *Vaiṣṇavakūṭa Candrikā*, 'the moon-light of devotion to Viṣṇu'; but his date has not been ascertained.

Ratnagir (Ratnagir) : The modern name of the mountain called in the *Mahābhārata* Yarāha (q.v.).

Ratnāvalī (Ratnavali) : The princess of Simhala or Ceylon, daughter of king Vikramabāhu.

Ratnāvalī or the Necklace (Ratnavali or the Necklace) : The title of a Sanskrit Drama that has been translated by Professor Wilson; who states, that considered under a purely literary point of view it marks a change in the principles of dramatic composition, as well as in those of social organization. Besides the want of passion, and the substitution of intrigue, there is in it no poetic spirit, no gleam of inspiration. The only poetry of the play is in fact mechanical. The structure of the original language is eminently elegant, particularly in the Prākṛt. This dialect appears to equal

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advantage in no other drama; the Sanskrit style is also very smooth and beautiful, without being painfully elaborate. The play is indeed especially interesting in this account, that whilst both in thought and expression there is little fire or genius, a generally correct and delicate taste regulates the composition, and avoids those absurdities which writers of more pretension than judgement, the writers of more recent periods, invariably commit. The play must have been written between AD 1113 and 1125.

Rātri (Ratri) : Night. One of the forms of Brahmā. Prof. Wilson says "the notions of night, day, twilight, and moon-light, being derived from Brahmā, seem to have originated with the Vedas. All the authorities place night before day, and the *asuras* or Titans before the gods, in the order of appearance, as did Hesiod, and other ancient theogonists."

Ratula (Ratula) : A prince, the son of Śuddhodana of the family of Ikṣvāku.

Raucya (Rauchya) : The Manu of the thirteenth *manvantara*, and son of the Prajāpati Rūci by the nymph Māninī. According to the *Mastya* and *Padma*, the ninth Manu was named Raucya.

Raudrāśva (Raudraswa) : A prince, the son of Ahamyāti, descendant of Puru.

Raurava (Raurava): One of the *narakas*, that in which falsehood and perjury are punished.

Rāvaṇa (Ravana) : A celebrated *rākṣasa*, the son of Viśravas. He was the king of Ceylon, and his great power and influence have been represented in Hindu poetry by the ascription to him of ten heads and twenty arms. His character is described as libidinous and cruel. His great exploit was the abduction of Sītā, the wife of Rāma, in whose absence she was carried through the air by Rāvaṇa to Ceylon. He was ultimately, after a hard struggle, killed by Rāma, who invaded the island in order to rescue Sītā.

But as this terrible *rākṣasa* occupies a large space in the mythology of India it is necessary to relate his story in more detail. Rāvaṇa was the Rājā of the *rākṣasas*. He devoted many years to the performance of religious austerities; and by the power of those austerities he secured the favour of Brahmā, who at his request rendered him invulnerable to gods and demons. Rāvaṇa then considered himself to be immortal; the gods and demons were unable to harm him; men and beasts were so much beneath his notice that he had not stooped to pray for immunity from their attacks. Accordingly he oppressed the gods; not indeed the Brāhmaṇical gods Brahmā, Viṣṇu and Śiva, but the ancient gods of the *Ṛgveda*, whom he compelled to do as he pleased. Death was not allowed to afflict his subjects the *rākṣasas*; the burning sun was required to shine mildly over his city; the moon was obliged to be always at the full throughout his *rāj*; the seasons came and went at his command; Fire ceased to burn in his presence; and the Wind was forced to blow gently. Accordingly the gods, with Indra at their head,

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complained to Brahmā of Rāvaṇa's insolence. Brahmā, who acknowledged the superiority of Viṣṇu, by conducting them to the ocean of milk, where he abode, and the gods propitiated Viṣṇu whom they could not see, with loud praises. Then Viṣṇu the lord of the world, appeared with his shell, *cakra*, mace, and lotus, in his four hands; and his wife Lakṣmī sitting upon his knees. The gods fell prostrate before him and sought relief from Rāvaṇa; as Brahmā was unable to recall the gift of invulnerability, Viṣṇu promised to overthrow him by mortals and monkeys, as Rāvaṇa in his pride, had not requested Brahmā to secure his life from them. Viṣṇu further said, "I will take advantage of this omission, and cause the destruction of Rāvaṇa without casting aside the blessing which has been bestowed on him by Brahmā; I will go to Ayodhyā, and divide myself into four parts, and take my birth as the four sons of Mahārāja Daśaratha. Thus by becoming man I shall conquer in battle Rāvaṇa, the terror of the universe, who is invulnerable to the gods; go you meantime upon the earth, and assume the shape of monkeys and bears, that you may render me service in my battle with Rāvaṇa.

Accordingly Viṣṇu became incarnate as Rāma, and early in life began to destroy the *rākṣasas*. When Rāvaṇa heard that Rāma had slain the two celebrated *rākṣasa* chiefs, Khara and Dūṣaṇa, he entered the arena of conflict, proceeded to Pañcavaṭī, and visited the hermitage of Rāma as a mendicant brāhmaṇa, and made proposals to Sītā, declaring that he was Rāvaṇa and that she should be his chief *rānī*. When the proposal was rejected with indignation and disdain, he assumed his proper shape, and carried off Sītā by force through the air to Laṅkā; his chariot was stopped by Jaṭāyus, whom he slew, and conducted Sītā to his palace. All his efforts to seduce Sītā were ineffectual, and after long fighting, in which the army of monkeys and bears were engaged against the *rākṣasas*, Rāvaṇa was slain by Rāma. See RĀMA, SĪTĀ, &c.

Raya (Raya) : The name of one of the six sons of Purūravas, according to the list in the *Bhāgavata*.

Rayananiya (Rayananiya) : The son of Lokākṣī, a distinguished teacher of the *Sāmaveda*, and author of a *Saṁhitā* still extant.

Ṛbhu (Ribhu) : An ancient Vedic deity, not now worshipped. "The practical portion of the Vedas consists of little else than detached prayers addressed with a few exceptions to divinities no longer worshipped, some of whom are even unknown. There is one for instance named Ṛbhu, of whose history, office, or even name, a person might ask in vain from one end of India to the other."— WILSON'S *Works*, Vol. II, p. 48.

Ṛbhu (Ribhu) : One of the mind-born sons of Brahmā; of the ninth or Kaumāra creation; these, declining to create progeny, remained, as the name of the first implies, ever boys, Kumāras; that is, ever pure and innocent; whence their creation is called the Kaumāra. Ṛbhu, being a son

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of the supreme Brahmā was of a holy character and acquainted with true wisdom. Nidāgha, the son of Pulastya, was his disciple, and to him Ṛbhu communicated perfect knowledge. The residence of Pulastya was at Vīranagara, a large handsome city on the banks of the Devikā river. Nidāgha lived in a grove adjoining to the stream. When a thousand years had elapsed, Ṛbhu went to the city of Pulastya to visit his disciple; and after having fully explained to him the principles of unity departed. After the expiration of another thousand years Ṛbhu returned to his disciple and perfected him in divine knowledge.

Ṛbhus (Ribhus) : The sons of Sudhanvan, who on account of their artistic skill attained to immortality and divine honours. They are said to have made Indra's chariot and horses, restored their own parents to youth, &c. They are represented as *fabricating* hymns also. "These Ṛbhus are said to have made into four a single new sacrificial cup which Tvaṣṭṛ had formed. This exhibition of skill was performed by command of the gods, and in consequence of a promise that its accomplishment should be rewarded by exaltation to divine honours. Tvaṣṭṛ is represented as becoming ashamed, and hiding himself among the goddesses, when he saw this alteration of his work, and as resenting this change in his own manufacture as a slight to himself, and as having in consequence sought to slay his rivals. In another place, on the contrary, he is said to have applauded their design, and admired the brilliant results of their skill." — MUIR, *OST*, Vol. V, p. 227.

"It was part of the Vedic creed that holy men, as in the case of Ṛbhus, might attain the condition of gods. These intimations, however, are incidental and vague, and all that we can positively conclude from them is that the Vedas recognised after the dissolution of the body, the life of the soul which animated it, and its continued existence in some heavenly sphere." — WILSON, V, 345.

Ṛbhus (Ribhus) : A class of deities of the sixth *manvantara*.

Ṛcā (Richa) A prince, the son of Sunīta, of the race of Puru.

Ṛcās (Richas) : The hymns of the *Ṛgveda*, which were recited by the priests termed Hotṛ.

Ṛceya (Richeya) : One of the sons of Raudraśva, of the race of Puru.

Ṛcika (Richika) : A sage, of the descendants of Bhṛgu, who demanded in marriage Satyavatī, the daughter of king Gādhi. The king was very unwilling to give his daughter to a peevish old brāhmaṇa, and demanded of him as the nuptial present, a thousand fleet horses, whose colour should be white, with one black ear. Ṛcika, having propitiated Varuṇa, the god of ocean, obtained from him, at the holy place called Āśvatīrtha, a thousand such steeds; and giving them to the king espoused his daughter. See JAMADAGNI, also SATYAVATI.

Rebha (Rebha) : A *ṛṣi* who had been hidden by malignant demons, bound,

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overwhelmed in the waters, (a well, according to the commentator), for ten nights and nine days, and abandoned until he was nearly if not entirely dead; the Aśvins drew him up as *soma* juice is raised with a ladle. — *OST*, V, 245.

Recaka (Rechaka) : One of the three modifications of breathing in the practice of *prāṇāyāma*: the first act is expiration, which is performed through the right nostril whilst the left is closed with the fingers of the right hand; this is called Recaka.

Reṇukā (Renuka) : The daughter of Reṇu, and wife of Jamadagni, q.v. She was the mother of Paraśurāma, and an account of her death and restoration to life will be found under Jamadagni.

Revalī (Revali) : The daughter of Raivata, whose loveliness was such that no one could be found on earth worthy of her hand. Her father therefore repaired with her to Brahmā, to consult the god where a fit bridegroom was to be met with. When they arrived the quiristers Hāhā, Hūhū, and others, were singing before Brahmā; and Raivata, waiting till they had finished, imagined the ages that elapsed during their performance, to be but as a moment. At the end of their singing Raivata prostrated himself before Brahmā and explained his errand. He was informed that many successions of ages had passed away while he had been listening to the heavenly songsters; that a portion of Viṣṇu was then reigning on earth in the person of Balarāma at Dvārakā which had formerly been his own capital of Kuśasthalī. Raivata returned with his daughter to earth, where he found the race of men dwindled in stature, reduced in vigour, and enfeebled in intellect. He bestowed his unequalled daughter on Balarāma, who beholding the damsel of excessively lofty height, shortened her with the end of his ploughshare and she became his wife. The object of this legend, says Professor Wilson, is obviously to account for the anachronism of making Balarāma contemporary with Raivata; the one early in the *tretā* age, and the other at the close of the *dvāpara*. — *VP*.

Revanta (Revanta) : In the *Viṣṇu Purāṇa* Revanta is said to be a son of the sun by his wife Saṃjñā; according to other accounts he was the son of Vivasvat and Rajnī.

Revata (Revata) : The son of Ānartta, king of the country called after his father Ānartta, who dwelt at the capital denominated Kuśasthalī in Guzerat.

Revatī (Revati) : A lunar mansion in Vaiśvānarī, in the southern Avasthāna.

Ṛgveda (Rig Veda) : The oldest and most important of the four Vedas. "As long as man continues to take an interest in the history of his race, and as long as we collect in libraries and museums the relics of former ages, the first place in that long row of books which contains the records of the Āryan branch of mankind, will belong for ever to the *Ṛgveda*."* The hymns of the

* Max Muller.

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Ṛgveda are amongst the oldest writings known to mankind, they are generally short, and are addressed to the great powers of nature, to Indra, the god of the firmament; to Fire, to the Sun, to the Moon; and as regards the latter, they are more especially devoted to the praise of the Soma, or Moon plant, the juice of which plays a prominent part in many of the Vedic hymns. This juice was probably fermented, and formed into an exhilarating or intoxicating beverage, which was held in very high esteem.

"The total number of hymns in the *Ṛgveda* is about 1,020. Their composition was doubtless the work of many men and of long periods of time. They bear evident marks of having been handed down by tradition, and although they were collected and arranged in their present forms about ten centuries before the Christian era, a long time must have passed before they were brought together by the sage, who from his performance of this work is called Vyāsa, the arranger.

The language of the hymns, besides being archaic, is very involved and elliptical, abounding with epithets of which it is difficult to see the force, and with metaphors and comparisons which are by no means obvious. It 'teems with words which require a justification'. The hymns consequently demand, as Mr. Müller observes, a similar treatment to that bestowed upon the interpretation of ancient inscriptions; a careful collection of all grammatical forms, and a thorough comparison of all passages in which the same word occurs. The metre of the hymns is a very important guide to the correct reading of the text, but this presents so many apparent anomalies that its rules are variously explained. The hymns of the *Ṛgveda* contain very little poetry of an agreeable or elevated order. The chief desires expressed are for riches, victory, and various temporal blessings. Moral sentiments rarely occur; the hymns addressed to Varuṇa contain the most.

Often passages among the *mantra*s of the Veda are in the form of a dialogue, and in such cases, the discoursers were alternately considered as *ṛṣi* and *devatā*.

Mr. Müller after working for more than twenty years at his translation of the *Ṛgveda*, thus writes: 'My work is a mere contribution towards a better understanding of the Vedic hymns, and though I hope it may give in the main, a right rendering of the sense of the Vedic poets, I feel that in many points my translation is liable to correction, and will sooner or later be replaced by a more satisfactory one.'

With regard to the character and style of these hymns on which so much labour has been expended, it may be remarked that they contain very little poetry of an agreeable or elevated order: nothing whatever that could be compared for a moment with the Psalms of David. "As mere literary productions, apart from their archaic value, we doubt if any man could be found to read them. Snatches of poetry may here and there be found; a grand and elevated tone mixed with the most familiar and, to modern taste, most ignoble and unsuitable allusions. The mere reading of some of them

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conveys the impression that they are not fully understood, and sets the mind inquiring as to the meaning which may lie concealed in them. The following hymn, addressed to Agni the god or fire, and the Maruts, or the Storm-gods, is one of the most readable in the present volume:

(1) Thou art called forth to this fair sacrifice for a draught of milk; with the Maruts come hither O Agni!

(2) No God indeed, no mortal, is beyond the might of thee, the mighty one; with the Maruts, &c., &c.

(3) They who know of the great sky, the Viśvedevas without guile; with the Maruts, &c.

(4) The wild ones who sing their song, unconquerable by force; with the Maruts, &c.

(5) They who are brilliant, of awful shape, powerful, and devourers of foes; with the Maruts, &c.

(6) They who in heaven are enthroned as gods, in the light of the firmament; with the Maruts, &c.

(7) They who toss the clouds across the surging sea; with the Maruts come hither, &c.

(8) They who shoot with their darts across the sea with might; with the Maruts, &c.

(9) I pour out to thee for the early draught the sweet juice of *soma*; with the Maruts, &c." — *Sat. Review,* 1869.

Ripu, Ripuñjaya (Ripu, Ripunjaya) : Two of the sons of Sliṣṭi and Succhāya, grandsons of Dhruva.

Ṛjisvan (Rijiswan) : A king mentioned in the *Ṛgveda*, the friend of Indra, and who conquered the *dasyu* Kṛṣṇa on the banks of the Aṁśumatī.

Ṛjrāśva (Rijrasva) : A person mentioned in the *Ṛgveda*, who had been made blind by his cruel father, for slaughtering one hundred and one sheep, and giving them to a she-wolf to eat: the wolf having supplicated the Aśvins on behalf of her blind benefactor, they restored sight to Ṛjrāśva. — *OST,* V, 245.

Ṛjudeśa (Rijudesa) : A son of Vasudeva by his wife Devakī.

Ṛkṣa (Rikṣa) : 1. A descendant of Bhṛgu, the Vyāsa of the twenty-fourth *dvāpara*, sometimes called also Valmīka.

2. A prince, the son of Ajamīḍha.

3. A prince, the son of Akrodhāna, a descendant of Kuru.

4. A chain of mountains in Goṇḍwānā.

Ṛṇa (Rina) : A Vyāsa in the eighteenth *dvāpara*.

Rocana (Rochana) : A wife of Vasudeva.

Rodha (Rodha): One of the *narakas*; that for the punishment of the crimes

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of causing abortion, killing a cow, plundering, &c.

Rohiṇī (Rohini) : **1**. The wife of Vasudeva. Kaṁsa, king of Mathurā, captured Vasudeva and his wife Devakī, imprisoned them in his own palace, set guards over them, and slew the six children whom Devakī had already borne. She was now about to give birth to the seventh, who was Balarāma, the play-fellow of Kṛṣṇa, and like him, supposed to be an incarnation of Viṣṇu; but by divine agency the child was transferred before birth to the womb of Vasudeva's other wife, Rohiṇī, who was living in Gokula.

2. One of the Wives of Kṛṣṇa.

3. The name of the wife of one of the Rudras.

4. The daughter of Surabhi, and parent of horned cattle.

5. A lunar mansion in gajavīthi, in the northern Avasthāna.

Rohita (Rohita) : **1**. The Manu, according to some of the Purāṇas, of the ninth *manvantara*; **2**. The son of Hariścandra, q.v.

Rohitāsva (Rohitaswa) : Called also Rohita. The son of Hariścandra, q.v. Traces of his name appear in the strongholds of Rotas, in Bihar, and in the Panjab. The *Bhāgavata* has a legend of his having been devoted to Varuṇa before his birth, by his father, who having on various pleas deferred offering his son as promised, was afflicted by a dropsy. Rohita at last purchased Śunaḥśephas who was offered as a victim in his stead.

Romaharṣaṇa (Romaharshana) : A disciple of Vyāsa, and the narrator of the Purāṇs. See SŪTA.

Romanas, Ropanas (Romanas, Ropanas) : A people mentioned in the Purāṇas; it has been conjectured that the Romans may be meant.

Romapāda (Romapada) : **1**. A son of Vidarbha and the princess rescued by Jyāmagha, (q.v.); **2**. A prince, the son of Citraratha.

Ṛṣabha (Rishabha) : The son of king Nābhi by his queen Meru. Ṛṣabha had a hundred sons, the eldest of whom was Bharata; having ruled with equity and wisdom and celebrated many sacrificial rites, he resigned the sovereignty of the earth to the heroic Bharata, and, retiring to the hermitage of Pulastya, adopted the life of an anchoret, practising religious penance, and performing all prescribed ceremonies, until, emaciated by his austerities so as to be but a collection of skin and fibres, he put a pebble in his mouth and naked went the way of all flesh. — *VP*. In a note Wilson adds 'the great road', 'the road of heroes'. The pebble was intended either to compel perpetual silence, or to prevent his eating. The *Bhāgavata* adverts to the same circumstances, and gives more details of Ṛṣabha's devotion, and connects him with the spread of Jain doctrines in the westren parts of the peninsula. Ṛṣabha is the name of the first *tīrthaṁkara*, or Jain saint of the present era.

Ṛṣabha (Rishabha) : **2**. One of the seven *ṛṣi*s of the second *manvantara*; **3**.

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A prince, the son of Kuśāgra; 4. A mountain on the north of Meru.

Ṛṣabha (Rishabha) : 5. One of the generals in Rāma's army at the siege of Laṅkā; he was severely wounded by the magical weapons of Indrajit, and left apparently dead on the battlefield; but was restored to life by the healing plants brought by Hanumān from the golden hill called Ṛṣabha.

Ṛṣabha (Rishabha) : 6. The name of a golden hill on the very crest of Kailāsa; on which grew four medicinal herbs, by virtue of which the dead and wounded might be restored to life.

Ṛṣika, Ṛṣikulya (Rishika, Rishikulya): A river that rises in the Mahendra mountain and flows into the sea near Gañjam.

Ṛṣikas (Rishikas) : A people placed by the *Rāmāyaṇa* both in the north and in the south; Arjuna visits the former and exacts from them eight horses.

Ṛṣis (Rishis) : Great Sages. Seven are enumerated; they are the same as the Prajāpatis, q. v. One of the *ṛṣi*s is an attendant on the sun in each month of the year, along with one of the Ādityas, *gandharvas*, *apsarasas*, *yakṣas*, etc. The *Viṣṇu Purāṇa* says there are three kinds of *ṛṣi*s, or inspired sages; royal *ṛṣi*s, or princes who have adopted a life of devotion, as Viśvāmitra; divine *ṛṣi*s, or sages who are demi-gods also, as Nārada; and brāhmaṇa *ṛṣi*s, or sages who are the sons of Brahmā, or brāhmaṇas, as Vasiṣṭha and others. Mr. J.C. Thomson writes "in the Epic period *ṛṣi* is merely a name for historical personages, distinguished for their piety and wisdom, either by their acts or their writings. In the Purāṇic period the *ṛṣi*s, *par excellence*, are seven primeval personages, born of Brahmā's mind, and presiding, under different forms, over each *manvantara*." The word *ṛṣi* is derived from *ṛṣ*, an old Vedic root meaning 'to see'.

Ṛṣis (Rishis) : The constellation of the Great Bear. For an account of its revolutions see the *Viṣṇu Purāṇa*, p. 485, and Wilson's learned notes on the subject.

Ṛṣyamukha (Rishyamukha) : A mountain in the Dekhin where the Pampā rises, the abode of the monkeys, and the temporary abode of Rāma. [From the Supplement →] A well-wooded mountain near the river Pampā. In this wood there dwelt a Prince of the Simian tribe, the august monkey king Sugrīva, who had been banished from the city by his brother Bālī. As he was walking on the banks of the river early one morning he saw Rāvaṇa the king of *rākṣasa*s, sailing overhead; and struggling in his swarthy arms a lovely young woman, whose garments seemed woven out of sunbeams. This was Sītā, who called out for help, and dropped a golden anklet and a scarf. These were carefully preserved by Sugrīva, and shown to Rāma, when he and Lakṣmaṇa visited the wood. This mountainous region comprised of course the whole of the tract about the sources of the Pampā; but in the *Rāmāyaṇa*, Rāma passes them before he comes to the dwelling of the monkey chief.

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Ṛṣyaśṛṅga (Rishya-sringa) : A horned sage, celebrated in the first book of the *Rāmāyaṇa*.

He was the son of Vibhāṇḍak, a *ṛṣi* descended from Kaśyapa.

"Bred with the deer that round him roam,
The wood shall be that hermit's home.
To him no mortal shall be known
Except his holy sire alone."

He was thus brought up in the forest with his father and saw no other human being until he attained early manhood. At a season of great drought, Somapād, king of Aṅga, enquired what should be done to cause rain, when the brāhmaṇas said,

"By every art O monarch try
Hither to bring Vibhāṇḍak's child,
Persuaded, captured or beguiled
And when the boy is hither led
To him thy daughter duly wed."

After much deliberation as to the way in which the "wondrous boy" should be induced to leave his father's home, the poem proceeds,

"Then this shall be the plan agreed,
That damsels shall be sent,
Attired in holy hermit's weed
And skilled in blandishment,
That they the hermit may beguile
With every art and amorous wile,
Whose use they know so well,
And by their witcheries seduce
The unsuspecting young recluse
To leave his father's cell.

Then when the boy with willing feet
Shall wander from his calm retreat,
And in that city stand,
The troubles of the king shall end
And streams of blessed rain descend
Upon the thirsty land.

Thus shall the holy Ṛṣyaśṛṅg
To Somapād the mighty king
By wedlock be allied;
For Śāntā, fairest of the fair,
In mind and grace beyond compare,
Shall be his royal bride."

All this took place accordingly.

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In ships with wondrous art prepared
Away the lovely women fared,
And soon beneath the shade they stood
Of the wild lonely dreary wood.
And there the leafy cot they found
Where dwelt the devotee
And looked with eager eyes around
The hermit's son to see.

* * * * *

Forth came the hermit's son to view
The wondrous sight to him so new,
And gazed in rapt surprise,
For from his natal hour till then
On woman or the sons of men
He ne'er had cast his eyes.

The scheme was successful. On the following day when his father went as usual to the forest, Ṛṣyaśṛṅga eagerly sought his charming visitants and accompanied them to their "lovely home".

Vibhāṇḍak returned to his cottage in the evening to learn the will of fate —

A stately ship, at early morn,
The hermit's son away had borne.
Loud roared the clouds as on he sped,
The sky grew blacker overhead;
Till as he reached the royal town,
A mighty flood of rain came down,
By the great rain the monarch's mind
The coming of his guest divined.
To meet the honoured youth he went,
And low to earth his head he bent.
And sought, with all who dwelt within
The city walls, his grace to win.
He fed him with the daintiest fare,
He served him with unceasing care,
And gave to be the Brāhmaṇa's bride
His own fair daghter, lotus-eyed.
Thus loved and honoured by the king,
The glorious Brāhmaṇa Ṛṣyaśṛṅg
Passed in that royal town his life
With Śāntā his beloved wife." — GRIFFITHS' *Rāmāyaṇa.*

Ṛta (Rita) : 1. Truth. The son of Dharma, by one of the daughters of Dakṣa; 2. A king of Mithilā, the son of Vijaya.

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Ṛtadhaman (Ritadhaman) : The Manu of the thirteenth *manvantara*, according to the list in the *Padma* and *Matsya Purāṇa*s.

Ṛtadhvaja (Ritadhwaja) : **1**. One of the eleven Rudras, according to the enumeration in the *Bhāgavata*; **2**. One of the designations of Pratardana, meaning he whose emblem was truth, being a great observer of veracity.

Ṛteya (Riteya) : A prince, the eldest of the ten sons of Raudrāśva, a descendant of Puru.

Ṛtu (Ritu) : The Manu of the twelfth *manvantara*.

Ṛtudhāman (Ritudhaman) : The Indra of the twelfth *manvantara*.

Ṛtujit (Ritujit) : One of the kings of Mithilā, the son of Añjana.

Ṛtuparṇa (Rituparna) : A prince, the son of Ayutāśva.

Ṛtuparṇa (Rituparna) : A king of Ayodhyā, a monarch celebrated for his skill in dice. He determined to be present at the second *svayaṁvara* of Damayantī, but could only be so by the help of his charioteer Vāhuka whose skill in horsemanship enabled him to drive from Ayodhyā to Vidarbha in one day. On the road Nala, disguised as Vāhuka, agreed to impart to Ṛtuparṇa his knowledge of horesemanship in return for that monarch's skill in dice. They made the exchange, and, arriving at Ayodhyā, Nala re-assumed his own form and was restored to his wife. Returning with her to Niṣādha he souglıt Puṣkara, renewed the game and won back his kingdom.

Rūci (Ruchi) : One of the Prajāpatis or mind-born sons of Brahmā. He was married to Akūti, who bore him twins, Yajña and Dakṣiṇā, who afterwards became husband and sife, and had twelve sons, the deities called Yāmas, in the *manvantara* of Svāyambhuva.

Rūciradhi (Ruchiradhi) : A prince, the son of Sankṛte, of the race of Bharata.

Rūcirasva (Ruchiraswa) : A prince, the son of Senajit, descendant of Hastin.

Rudhirandha (Rudhirandha): One of the *naraka*s, designed for incendiaries, treacherous friends, soothsayers, &c.

Rudra (Rudra) : An agent in creation; who sprang from the forehead of Brahmā, radiant as the noontide sun, fierce, and of vast bulk, and of a figure which was half-male, half-female. At the command of Brahmā, Rudra became two-folds disjoining his male and female natures. His male being he again divided into eleven persons, of whom some were agreeable, some hideous, some fierce, some mild: and he multiplied his female nature manifold, of complexions black or white. This is considered by Professor Wilson to be the primitive form of the legend.

The *Viṣṇu Purāṇa* gives another account, as follows:

In the beginning of the *kalpa*, as Brahmā purposed to create a son, who

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should be like himself, a youth of a purple complexion appeared, crying with a low cry, and running about. Brahmā, when he beheld him thus afflicted, said to him, "Why dost thou weep?" "Give me a name", replied the boy. "Rudra be thy name", rejoined the great father of all creatures: "be composed; desist from tears". But, thus addressed, the boy still wept seven times, and Brahmā therefore gave to him seven other denominations; and to these eight persons regions and wives and posterity belong. The eight manifestations, then, are named Rudra, Bhava, Sarva, Īśāna,Paśupati, Bhīma, Ugra, and Mahādeva, which were given to them by their great progenitor. He also assigned to them their respective stations, the sun, water, earth, air, fire, ether, the ministrant brāhmaṇa, and the moon; for these are their several forms.

The *Vāyu* details the application of each name severally. These eight Rudras are therefore but one, under as many appellations, and in as many types. The *Padma*, *Mārkaṇḍeya*, *Kūrma*, *Liṅga*, and *Vāyu* agree with the *VP*, in the nomenclature of the Rudras, and their types, their wives, and progeny.

Rudra (Rudra) : A name of Śiva; one of the five great lords or faces of Śiva, the name Rudra occurs in the *Ṛgveda* as one of the inferior gods.

Rudra (Rudra) : In the Vedic period, Rudra was the god of the tempest. The Maruts are called the sons of Rudra. As their father he is very often mentioned; as a divinity with independent attributes he is of much rarer occurrence; hymns addressed to him alone are but few. He is, as might be expected, a terrible god: he carries a great bow from which he hurls a sharp missile at the earth; he is called the slayer of men; his wrath is deprecated, and he is besought not to harm his worshipper; if not in the *Ṛk*, at least in the *Atharva* and *Brāhmaṇa*s, he is styled 'lord of the animals', as the unhoused beasts of the field are especially at the mercy of the pitiless storm. At the same time, he is to propriate him, addressed as master of a thousand remedies, best of physicians, protector from harm; this may have its ground, too, partly in the beneficial effects of the tempest in freshening the atmosphere of that sultry clime. Rudra's chief interest consists in the circumstance that he forms the point of connection between the Vedic religion and the later Śiva-worship. Śiva is a god unknown to the Vedas; his name is a word of not unfrequent occurrence in the hymns, but means simply propitious; not even in the *Atharva* is it the epithet of a particular divinity, or distinguished by its usage from any other adjective. As given to him, whose title it has since become, it seems one of those euphemisms, so frequent in the Indian religion, applied as a soothing and flattering address to the most terrible god in the whole pantheon. The precise relation between Śiva and Rudra is not yet satisfactorily traced out. The introduction of an entirely new divinity from the mountains of the north has been supposed, who was grafted in upon the ancient religion by being identified with Rudra;

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or again, a blending of some of Agni's attributes with those of Rudra to originate a new development: perhaps neither of these may be necessary: Śiva may be a local form of Rudra, arisen under the influence of peculiar climatic relations in the districts from which he made his way into Hindustān proper; introduced among, and readily accepted by, a people which, as the *Atharva* shows, was strongly tending towards a terrorism in its religion." — PROFESSOR WHITNEY, as quoted in *OST*, IV, 337.

Rudrakālī (Rudrakali) : A form of Umā, in which she accompanied Vīrabhadra when he was sent by Śiva to spoil the sacrifice of Dakṣa.

Rudrākṣa (Rudraksa) : A rosary, or string of beads, the fruit of the eleocarpus, resembling in form, size, and colour, the nutmeg, but with a rough surface. The meaning of the word is Rudra's (i.e., Śiva's) eye, and then also tear. It is said that Śiva once, in a war with the *asura*s, having burned three cities, wept at the loss of lives involved, and the tears falling to the ground, sprung up as shrubs, producing berries, which were thence called Rudrākṣa.

Rudra-loka (Rudra-loka) : The heaven above *Brahma-loka*.

Rudrāṇī (Rudrani): The wife of the Rudra Dhṛtavrata.

Rukmakavaca (Rukmakavacha) : A Yādava prince, the son of Siteyas.

Rukmin (Rukmin): The son of Bhīṣmaka, king of Vidarbha. He had a beautiful sister named Rukmiṇī, with whom Kṛṣṇa fell in love and selected in marriage; but her brother, who hated Kṛṣṇa, would not assent to the espousals. The father then affianced Rukmiṇī to Śiśupāla. In order to celebrate the nuptials, Jarāsandha and other princes, the friends of Śiśupāla, assembled in Kuṇḍina, the capital of Vidarbha; and Kṛṣṇa, attended by Balarāma and many other Yādavas, also went to witness the wedding. When there Kṛṣṇa contrived to carry off the princess, leaving Rāma and his kinsmen to sustain the weight of his enemies. The sovereigns who had assembled to be present at the marriage, indignant at the insult, exerted themselves to kill Kṛṣṇa; and Rukmin, vowing that he would never enter Kuṇḍina until he had slain him in fight, pursued and overtook him. In the combat that ensued Kṛṣṇa destroyed with his discus the whole host of Rukmin, and would have put him to death, but was withheld by the entreaties of Rukmiṇī. Rukmin, thus spared, built the city Bhojakaṭa, and in pursuance of his vow, ever after dwelt therein. He was ultimately killed by Balarāma in a quarrel which occurred at a game of dice.

Rukmiṇī (Rukmini) : The sister of the above. After the defeat of Rukmin, Kṛṣṇa married Rukmiṇī in due form, having first made her his own by the *rākṣasa* ritual. — *VP*. According to the *Bhāgavaṭa*, Rukmiṇī sent to invite Kṛṣṇa to carry her off, and instructed him how to proceed. She was the mother of Pradyumna. On the death of Kṛṣṇa she and four other of his wives burnt themselves with his body.

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Rukmīśa (Rukmisha) : The grandson of the preceding Yādava king.

Rūmanvat (Rumanwat) : The general-in-chief of king Vatsa in the play of *Ratnāvalī*.

Rūpā (Rupa) : A river, from the Śaktimat mountain.

Rūpaka (Rupaka) : The general term for all dramatic compositions, from *rūpa*, form; it being their chief object to embody characters and feelings, and to exhibit the natural indications of passion. A play is also defined a Poem that is to be seen, or Poem that is to be seen and heard. Dramatic writings are arranged in two classes, the *rūpaka*s, properly so termed, and the *uprūpaka*s, the minor or inferior *rūpaka*s, "le théâtre du second ordre", although not precisely in the same sense. There are ten species of the former, and eighteen of the latter class. — WILSON.

Rūpavāhikas, Rūpavāsikas (Rupavahikas, Rupavasikas): People mentioned in the Purāṇas as southern tribes, probably in the vicinity of the Rūpā river.

Ruruka (Ruruka) : A prince, the son of Vijaya, and ancestor of Sagara.

Ruṣādra (Rushadra) : The son of Svāhī, and grandfather of Śaśavinda.

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Sabhanara (Sabhanara) : One of the sons of Aṇu.

Sabhika (Sabhika) : A person who presides at houses where assemblies are held for purposes of gambling, and who provides the dice and all other materials.

Saccidānanda (Sachidananda) : A name of Brahmā, meaning the eternal source of wisdom and happiness.

Śaci (Sachi) : The consort of Indra, called also Indrāṇī (q.v.).

Sacrifice (Sacrifice) : Sacrifices have always been an important part of the ritual of the Hindu religion. (See FIRE-SACRIFICIAL) An account of the great horse sacrifice, the subject of so many legends, will be found under *AŚVAMEDHA*. The sacrifice of the cow, or *GOMEDHA*, appears also to have been common in the earliest periods of the Hindu ritual. "It has been conceived" says Wilson, "that the sacrifice was not real, but typical; and that the form of sacrificing only was performed upon the victim, after which it was set at liberty. The text of this passage (in the *Meghadūta*) however, is unfavourable to such a notion, as the metamorphosis of the blood of the kine into a river, certainly implies that blood was diffused. The expression of the original, literally rendered, is 'sprung from the blood of the daughters of Surabhi,' that is kine, Surabhi being a celebrated cow produced at the churning of the ocean. 'Daughter of Surabhi' is an expression of common occurrence to denote that cow."

Manu authorises the consumption of animal food at all seasons of the year, on the condition that a portion must first be offered to the gods. In the *Brāhmaṇa* of the *Black Yajurveda*, also, mention is made of numerous ceremonies, in the performance of which the flesh of cows was required, and directions are given with respect to the kind of cattle to be used for the gratification of particular divinities. The *Taittirīya Brāhmaṇa* enumerates a hundred and eighty animals, including horses, bulls, cows, goats, and deer, meet for sacrifice, and notices a ceremony in which a large number of cattle were immolated.* See PAÑCAŚĀRADĪYA ŚAVA and SALA GAVA.

Sadācāras (Sadacharas) : Fixed observances; the institutions or observances of the pious; the perpetual obligations of a householder, consisting of daily purifications, ablutions, libations, and oblations; hospitality, obsequial rites, ceremonies to be observed at meals, at morning and evening worship, and on going to rest.

Sadakaṇṭa, Sadanīrā (Sadakanta, Sadanira) : Purāṇic rivers, the latter is said to flow from Pāripātra.

* *Friend of India*, Dec. 5, 1872.

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Sadasva (Sadaswa) : A prince, the son of Samara.

Sādhus (Sadhus) : Saints; just or pious men; those who are free from all defects.

Sādhya (Sadhya) : A daughter of Dakṣa and one of the wives of Dharma.

Sādhyas (Sadhyas) : A class of demi-gods, the sons of Sādhya; according to the *Vāyu* the Sādhyas are the personified rites and prayers of the Vedas, born of the metres and partakers of the sacrifices. It also enumerates them amongst the gods of the present *manvantara*.

Sadnova (Sadnova): The youngest son of the Rājā of Citapur, who was thrown into a cauldron of boiling oil for delaying to join his father in an expedition against Arjuna. Sadnova prayed to God, and the oil became quite cold. Sadnova came out unhurt and went with the army to fight against Arjuna, but he and all his brethren were slain.

Sadvatī (Sadwati) : The daughter of Pulastya and wife of Agni.

Saganka (Saganka) : "Fawn-spotted", a name of the god Soma or Candra. He is also called Śaśin; from a fancied resemblance of the spots of the moon to a leveret.

Sagara (Sagara): The son of Bāhu or Bāhuka. His birth is thus narrated in the *Viṣṇu Purāṇa*. Bāhu was vanquished by the tribes of Haihayas and Tālajaṅghas, and his country overrun by them; in consequence of which he field into the forests with his wives. One of these was pregnant, and being an object of jealousy to a rival queen, the latter gave her poison to prevent her delivery. The poison had the effect of confining the child in the womb for seven years. Bāhu, having waxed old, died in the neighbourhood of the residence of the *muni* Aurva. His queen having constructed his pile, ascended it with the detemination of accompanying him in death; but the sage Aurva, who knew all things, past, present, and to come, issued forth from his hermitage, and forbade her, saying, "Hold! hold! this is unrighteous; a valiant prince, the monarch of many realms, the offerer of many sacrifices, the destroyer of his foes, a universal emperor, is in thy womb; think not of committing so desperate an act!" Accordingly, in obedience to his injunctions, she relinquished her intention. The sage then conducted her to his abode, and after sometime a vary splendid boy was there born. Along with him the poison that had been given to his mother was expelled; and Aurva, after performing the ceremonies required at birth, gave him on that account the name of Sagara (from *sa*, 'with,' and *gara*, 'poison'). The same holy sage celebrated his investure with the cord of his class, instructed him fully in the Vedas, and taught him the use of arms, especially those of fire, called after Bhārgava.

When the boy had grown up, and was capable of reflection, he said to his mother one day, "Why are we dwelling in this hermitage? where is my father? and who is he?" His mother, in reply, related to him all that had

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happened. Upon hearing which he was highly incensed, and vowed to recover his patrimonial kingdom, and exterminate the Haihayas and Tālajaṅghas, by whom it had been overrun. Accordingly when he became a man he put nearly the whole of the Haihayas to death, and would have also destroyed the Śakas, the Yavanas, Kāmbojas, Pāradas, and Pahnavas, but that they applied to Vaṣiṣṭha, the family priest of Sagara, for protection. Vasiṣṭha regarding them as annihilated (or deprived of power), though living, thus spake to Sagara: "Enough, enough, my son, pursue no farther these objects of your wrath, whom you may look upon as no more. In order to fulful your vow I have separated them from affinity to the regenerate tribes, and from the duties of their castes." Sagara, in compliance with the injunctions of his spiritual guide, contented himself therefore with imposing upon the vanquished nations peculiar distinguishing marks. He made the Yavanas shave their heads entirely: the Śakas he compelled to shave (the upper) half of their heads; the Pāradas wore their hair long; and the Pahnavas let their beards grow, in obedience to his commands. Them also, and other kṣatriya races, he deprived of the established usages of oblations to fire and the study of the Vedas; and thus separated from religious rites, and abandoned by the brāhmaṇas, these different tribes became *mlecchas*. Sagara, after the recovery of his kingdom, reigned over the seven-zoned earth with undisputed dominion.

Sumatī the daughter of Kaśyapa, and Keśinī the daughter of Rāja Vidarbha, were the two wives of Sagara. Being without progeny, the king solicited the aid of the sage Aurva with great earnestness, and the *muni* pronounced this boon, that one wife should bear one son, the upholder of his race, and the other should give birth to sixty thousand sons; and he left it to them to make their election. Keśinī chose to have the single son; Sumati the multitude: and it came to pass in a short time that the former bore Asamañjas, a prince through whom the dynasty continued; and the daughter of Vinatā (Sumatī) had sixty thousand sons.

> The elder consort bare
> A son called Asamañj, the heir.
> Then Sumatī, the younger, gave
> Birth to a gourd,* O, hero brave,
> Whose rind, when burst and cleft in two,
> Gave sixty thousand babes to view.

The son of Asamañjas was Aṁśumat.

Asamañjas was from his boyhood of very irregular conduct. His father hoped that as he grew up to manhood he would reform; but finding that he continued guilty of the same immorality, Sagara abandoned him. The sixty thousand sons of Sagara followed the example of their brother Asamañjas.

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* Ikṣvāku, the name of a king of Ayodhyā, who is regarded as the founder of the solar race, means also a *gourd*. Hence perhaps the myth. — GRIFFITHS.

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The path of virtue and piety being obstructed in the world by the sons of Śagara, the gods repaired to the *muni* Kapila, who was a portion of Viṣṇu, free from fault, and endowed with all true wisdom. Having approached him with respect, they said, "O lord, what will become of the world, if these sons of Sagara are permitted to go on in the evil ways which they have learned from Asamañjas ! Do thou, then, assume a visible form, for the protection of the afflicted universe." "Be satisfied," replied the sage, " in a brief time the sons of Sagara shall be all destroyed."

At that period Sagara commenced the performance of the solemn sacrifice of a horse, which was guarded by his own sons: nevertheless someone stole the animal, and carried it off into a chasm in the earth. Sagara commanded his sons to search for the steed; and they, tracing him by the impressions of his hoofs, followed his course with perseverance, until coming to the chasm where he had entered, they proceeded to enlarge it, and dug downwards each for a league. Coming to *pātāla*, they beheld the horse wandering freely about, and at no great distance from him they saw the *ṛṣi* Kapila sitting, with his head declined in meditation, and illuminating the surrounding space with radiance as bright as the splendours of the autumnal sun, shining in an unclouded sky. Exclaiming, "This is the villain who has maliciously interrupted our sacrifice, and stolen the horse! kill him!" they ran towards him with uplifted weapons. The *muni* slowly raised his eyes, and for an instant looked upon them, and were reduced to ashes by the sacred flame that darted from his person.

Then all the princes lofty souled,
Of wondrous vigour, strong and bold,
Saw Vāsudeva standing there
In Kapil's form he loved to wear,
And near the everlasting God,
The victim charger cropped the sod.
They saw with joy and eager eyes
The fancied robber and the prize,
And on him rushed the furious band
Crying aloud, stand, villain! stand!
'Avaunt! avaunt! great Kapil cried,
His bosom flushed with passion's tide;
Then by his might that proud array
All scorched to heaps of ashes lay.'*

When Sagara learned that his sons, whom he had sent in pursuit of the sacrificial steed, had been destroyed by the might of the great *ṛṣi* Kapila, he despatched Aṁśumat, the son of Asamañjas, to effect the animal's

* It appears to me that this my third story has reference to the volcanic phenomena of nature. Kapila may very possibly be that hidden fiery force which suddenly unprisons itself and bursts forth in volcanic effects. Kapil is, moreover, one of the names of Agni, the god of Fire. — GORRESIO.

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recovery. The youth, proceeding by the deep path which the princes had dug, arrived where Kapila was, and bowing respectfully, prayed to him, and so propitiated him, that the saint said, "Go, my son, deliver the horse to your grandfather; and demand a boon; the grandson shall bring down the river of heaven on the earth." Aṁśumat requested as a boon that his uncles, who had perished through the sage's displeasure, might, although unworthy of it, be raised to heaven through his favour. "I have told you," relied Kapila, "that your grandson shall bring down upon earth the Ganges of the gods; and when her waters shall wash the bones and ashes of thy grandfather's sons, they shall be raised to *svarga*. Such is the efficacy of the stream that flows from the toe of Viṣṇu, that it confers heaven upon all who bathe in it designedly, or who even become accidentally immersed in it: those even shall obtain *svarga*, whose bones, skin, fibres, hair or any other part, shall be left after death upon the earth which is contiguous to the Ganges." Having acknowledged reverentially the kindness of the sage, Aṁśumat returned to his grandfather, and delivered to him the horse. Sagara, on recovering the steed, completed his sacrifice; and in affectionate memory of his sons, denominated Sagara the chasm which they had dug.

Sagara is still the name of the ocean, and especially of the Bay of Bengal, at the mouth of the Ganges. — *VP.*

Sāgarikā (Sagarika) : The princess of Siṁhala or Ceylon, called also Ratnāvalī.

Sahadeva (Sahadeva) : **1.** The fifth and youngest son of Pāṇḍu by his wife Mādrī, but mystically begotten by Dasra, the younger of the two Aśvinau. He is considered as the *beau ideal* of masculine beauty. He was taught Astronomy and the use of the sword by Droṇa. When the Pāṇḍavas applied for service to the Rājā Virāṭa, Sahadeva was made master of the cattle, and caster of nativities and teller of fortunes; **2.** A prince, the son of Sṛñjaya; 3. The son of Harṣavardhana; **4.** A son of Sudāsa; **5.** A son of Jarāsandha; 6. The son of Divākara, of the family of Ikṣvāku.

Sahajanya (Sahajanya): A divine nymph; one of the ten in the class termed *daivika*.

Sahañji (Sahanji) : A prince, the son of Kuntī.

Saharākṣa (Saharaksha) : The fire of the *asura*s; the *Bhāgavata* explains the different fires to be so many appellations of fire employed in the invocations with which different oblations to fire are offered in the ritual of the Vedas.

Sahas, Sahasya (Sahas, Sahasya) : The names of two of the months, occurring in the Vedas and belonging to a system now obsolete.

Sahasrabala (Sahasrabala): A prince, a descendant of Kuśa, according to the list in the *Matysa*, *Liṅga*, &c.

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Sahasrajit (Sahasrajit) : **1.** The eldest son of Yadu; **2.** One of the sons of Bhajamāna.

Sahasrānika (Sahasranika) : The son of Śatānīka (q.v.). The fate of his father naturally interested Indra for the young prince, and he not unfrequently conveyed him to visit the regions of the skies. On one of these occasions he incurred the displeasure of Tilottamā, a nymph of paradise, and she denounced an imprecation on his future fortune, sentencing him to the pangs of separation from his beloved. Sahasrānika was married to Mṛgāvatī, daughter of Kṛpavarmā, king of Oude. During her pregnancy she was seized with a strange fancy, inspired, in fact, by the influence of the imprecation, to bathe in human blood. When the king found compliance with her longing was unavoidable, he deceived her by substituting an infusion of the lac-dye, in which the queen contentedly performed her ablutions. The crimson tint left upon her person by the effect of the immersion, deceived one of the gigantic brood of Garuḍa, as he pursued his flight through the air. Thinking her to be a lump of flesh, he pounced upon the queen, and carried her off to the mountain Udya, where, finding her alive, he abandoned her to her destiny, having thus been the unconscious instrument of separating Sahasrānika from his bride.

In this helpless condition the queen, overcome with terror and affliction, sought alone for death to terminate her distress. With this view she threw hereself in the way of the wild elephants and the vast serpents, with which the thickets were peopled; but in vain — an unseen spirit of the air protected her, and guided her unharmed amidst the ferocious monsters of the forest, until she was encountered by a holy hermit, Jamadagni, who resided on the mountain, and who led her to his cell, where he consoled her with assurances, that she would in time be re-united to her lord. Mṛgāvatī was here delivered of a son, whom, in allusion to the place of his nativity, she named Udāyana, and who was trained in letters and arms, and in the duties of his regal birth, by his venerable guardian. — Wilson, III, 192. [Vatsa].

Sahiṣṇa (Sahishna) : **1.** One of the sons of the patriarch Pulaka; **2.** A son of Vanakapīvat, and father of Kāmadeva.

Sāhitya-Darpaṇa (Sahitya-Darpana) : A work of great merit and celebrity, in poetical writing, in ten sections, of which the sixth is mostly appropriated to theatrical technicalities. Date not known.

Sahtuva (Sahtuva) : The same as Nahtuva (q.v).

Sahya (Sahya) : One of the seven principal chains of mountains in Bhārata; the northern portions of the Western Ghāṭs, the mountains of the Koṅkaṇ.

Saindhava, or Saindhavayana (Saindhava, or Saindhavayana) : A teacher of the *Atharvaveda*, and founder of a school of brāhmaṇas.

Saindhavas (Saindhavas) : **1.** The inhabitants of Sindh, and Western Rājpūtānā; **2.** A school of brāhmaṇas.

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Saineyas (Saineyas) : The descendants of Sinī, a branch of the Yādavas.

Sainhikeyas (Sainhikeyas) : A class of *dānava*s, the sons of Vipracitti and Siṁhikā.

Saisikatas (Saisikatas) : Inhabitants of mountainous regions and sandy deserts.

Saisiri (Saisiri) : A teacher of the White *Yajuṣ*. — *VP*, 281.

Saisirīya (Saisirīya) : A teacher of the *Ṛgveda*, a disciple of Vedamitra, called also Sākalya.

Śaiśunāga (Saisunaga) : A king of Magadha, and founder of the dynasty of that name, consisting of ten kings. He relinquished Benāres to his son and established himself at Girivraja in Bihar, where he is said to have reigned forty years.

Śaiva Purāṇa (Saiva Purana) : The fourth Purāṇa in the enumeration given in the *Viṣṇu Purāṇa*. In some lists it is omitted, and when that is the case it is replaced by the *Vāyu*, or *Vāyavīya*. When the Śaiva is specified, as in the *Bhāgavata*, then the *Vāyu* is omitted; intimating the possible identity of these two works. This *Purāṇa* contains the genealogies of the patriarchs, a description of the universe, and the incidents of the first six *manvantra*s; intermixed with legends and praises of Śiva. A long account of the *pitṛ*s or progenitors is also peculiar to this Purāṇa; as are stories of some of the most celebrated *ṛṣi*s, who were engaged in the distribution of the Vedas. See VĀYU PURĀṆA.

Śaivya (Saivya) : A celebrated legendary king of ancient India, of whom an affecting story is related of a hawk and a dove.

Śaivya, a king whom earth obeyed,
Once to a hawk a promise made,
Gave to the bird his flesh and bone
And by his truth made heaven his own.

Learn from that tale, the Hawk and Dove,
How strong for truth was Śaivya's love
Pledged by his word the monarch gave
His flesh the suppliant bird to save.

The following is a free version of this very ancient story, which occurs more than once in the *Mahābhārata*.

THE SUPPLIANT DOVE

Chased by a hawk there came a dove
With worn and weary wing,
And took her stand upon the hand
Of Kāśī's mighty king.

The monarch smoothed her ruffled plumes

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And laid her on his breast,
And cried, 'No fear shall vex thee here,
Rest, pretty egg-born, rest!

Fair Kāśī's realm is rich and wide,
With golden harvests gay,
But all that's mine will I resign
Ere I my guest betray.'

But panting for his half-won spoil
The hawk was close behind;
And with wild cry and eager eye
Came swooping down the wind:

'This bird,' he cried, my destined prize,
'Tis not for thee to shield:
'Tis mine by right and toilsome fight
O'er hill and dale and field.

Hunger and thirst oppress me sore,
And I am faint with toil:
Thou shoulst not stay a bird of prey
Who claims his rightful spoil.

'They say thou art a glorious king,
And justice is thy care:
Then justly reign in thy domain,
Nor rob the birds of air.'

Then cried the king: 'A cow or deer
For thee shall straightway bleed,
Or let a ram or tender lamb
Be slain, for thee to feed.

Mine oath forbids me to betray
My little twice-born guest:
See how she clings with trembling wings
To her protector's breast.'

'No flesh of lambs,' the hawk replied,
'No blood of deer for me;
The falcon loves to feed on doves,
And such is Heaven's decree.

But if affection for the dove
Thy pitying heart has stirred,
Let thine own flesh my maw refresh,
Weighed down against the bird.'

He carved the flesh from off his side,

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And threw it in the scale,
While women's cries smote on the skies
With loud lament and wail.

He hacked the flesh from side and arm,
From chest and back and thigh,
But still above the little dove
The monarch's scale stood high.

He heaped the scale with piles of flesh,
With sinews, blood, and skin,
And when alone was left him bone
He threw himself therein.

Then thundered voices through the air;
The sky grew black as night;
And fever took the earth that shook
To see that wonderous sight.

The blessed Gods, from every sphere,
By Indra led, came nigh;
While drum and flute and shell and lute
Made music in the sky.

They rained immortal chaplets down,
Which hands celestial twine,
And softly shed upon his head
Pure Amṛt, drink divine.

Then God and Seraph, Bard and Nymph
Their heavently voices raised,
And a glad throng with dance and song
The glorious monarch praised.

They set him on a golden car
That blazed with many a gem;
Then swiftly through the air they flew,
And bore him home with them.

Thus Kāśī's lord, by noble deed,
Won heaven and deathless fame;
And when the weak protection seek
From thee, do thou the same.

— GRIFFITHS, *Scenes from the Rāmāyaṇa, &c.*

2. Śaivya was also the name of a king of the Śivīs, who was an ally of the Pāṇḍavas; the Silex of the Greeks.

Śaivya (Saivya) : **1.** The wife of Hariścandra, (q.v.) whose heroic fortitude was shown in her patient endurance of the long series of severe trials to

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which she and her husband were subjected by Viśvāmitra.

"According to the *Mārkaṇḍeya Purāṇa*, Hariścandra gave up his whole country, and sold his wife and son, and finally himself, in satisfaction of Viśvāmitra's demands for money. The sufferings of Hariścandra, his wife, and son, are very pathetically depicted, and the effect of the various incidents is heightened with great artistic skill. The story, in fact, appears to me one of the most touching to be found in Indian literature. Hariścandra, the Purāṇa tells us, was a royal *ṛṣi* who lived in the *tretā* age, and was renowned for his virtues, and the universal prosperity, moral and physical, which prevailed during his reign. On one occasion, when hunting, the king heard a sound of female lamentation which proceeded, it appears, from the sciences who were becoming mastered by the austerely fervid sage Viśvāmitra, in a way they had never been before by any one else; and were consequently crying out in alarm at his superiority. In fulfilment of his duty as a kṣatriya to defend the weak, and inspired by the god Gaṇeśa, who had entered into him, Hariścandra exclaimed " 'What sinner is this who is binding fire in the hem of his garment, while I, his lord, am present, resplendent with force and fiery vigour?' He shall today enter on his long sleep, pierced in all his limbs by arrows, which, by their discharge from my bow, illuminate all the quarters of the firmament." Viśvāmitra was provoked by this address. In consequence of his wrath the sciences instantly perished, and Hariścandra, trembling like the leaf of an *aśvattha* tree, submissively represented that he had merely done his duty as a king, which he defined as consisting in the bestowal of gifts on eminent brāhmaṇas and other persons of slender means, the protection of the timid, and war against enemies. Viśvāmitra hereupon demands a gift as a brāhmaṇa intent upon receiving one. The king offers him whatever he may ask: Gold, his own son, wife, body, life, kingdom, good fortune. The saint first requires the present for the *rājasūya* sacrifice. On this being promised, and still more offered, he asks for the empire of the whole earth, including everything but Hariścandra himself, his wife and son, and his virtue which follows its possessor wherever he goes.* Hariścandra joyfully agrees. Viśvāmitra then requires him to strip off all his ornaments, to clothe himself in the bark of trees, and

* Compare Manu's very striking verses, which may be freely rendered as follows:

"Our virtue is the only friend that follows us in death;
All other ties and friendships end with our departing breath.
Nor father, mother, wife, nor son beside us then can stay,
Nor kinsfolk: virtue is the one companion of our way.
Alone each creature sees the light, alone the world he leaves;
Alone of actions, wrong or right, the recompense receives.
Like log or clod, beneath the sod their lifeless kinsman laid,
His friends turn round and quit the ground; but virtue tends the dead.
Be then a hoard of virtue stored, to help in day of doom;
By virtue led, we cross the dread, immeasurable gloom."

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to quit the kingdom with his wife Śaivyā and his son. When he is departing the sage stops him and demands payment of his yet unpaid sacrificial fee. The king replies that he has only the persons of his wife, his son, and himself left. Viśvāmitra insists that he must nevertheless pay; and that "unfulfilled promises of gifts to brāhmaṇas bring destruction". The unfortunate prince, after being threatened with a curse, engages to make the payment in a month; and commences his journey with a wife unused to such fatigues, amid the universal lamentations of his subjects. While he lingers, listening to their affectionate remonstrances against his desertion of his kingdom, Viśvāmitra comes up, and being incensed at the delay and the king's apparent hesitation, strikes the queen with his staff, as she is dragged on by her husband. All this Hariścandra endures with patience, uttering no complaint. Then the five Viśvedevas, merciful gods, exclaimed, " 'To what worlds shall this sinner Viśvāmitra go, who has thrust down this most excellent of sacrifices from the royal dignity? Whose faith shall now sanctify the *soma*-juice poured out with recitation of texts at the great sacrifice, that we may drink it, and become exhilarated'?" Viśvāmitra heard what they said, and by a curse doomed them to become men; he relented, however, so far as to exempt them from having offspring, and from other family ties and human weaknesses, and promised that they should eventually be restored to their pristine position as gods. They in consequence became partially incarnate as the five Pāṇḍus, the sons of Draupadī. Resuming the story of Hariścandra, the writer tells us that he then proceeded with his wife and little son to Benares, imagining that this divine city, as the special property of Śiva, could not be possessed by any mortal. Here he found the relentless Viśvāmitra waiting for him, and ready to press his demand for the payment of his sacrificial gift, even before the expiration of the full period of grace. In this extremity Śaivyā the queen suggests with a sobbing voice that her husband should sell her. On hearing this proposal Hriścandra swoons, then recovers, utters lamentations, and swoons again, and his wife, seeing his sad condition, swoons also. While they are in a state of unconsciousness, their famished child exclaims in distress, "O father, give me bread; O mother, mother, give me food: hunger everpowers me; and my tongue is parched." At this moment Viśvāmitra returns, and after recalling Hariścandra to consciousness by sprinkling water over him, again urges payment of the present. The king again swoons, and is again restored. The sage threatens to curse him if his engagement is not fulfilled by sunset. Being now pressed by his wife, the king agrees to sell her, adding, however,"If my voice can utter such a wicked word, I do what the most inhuman wretches cannot perpetrate." He then goes into the city, and in self-accusing language offers his queen for sale as a slave. A rich old brāhmaṇa offers to buy her at a price corresponding to her value, to do his household work. Hariścandra's heart was torn, and he could make no reply. The brāhmaṇa paid down the money, and was dragging away the queen by

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the hair of her head, when her little son Rohitāśva, seeing his mother about to be taken away from him, began to cry, and laid hold of her skirts. The mother then exclaims: " 'Let me go, let me go, venerable sir, till I look upon my son. I shall hardly ever behold him again. Come, my darling, see thy mother now become a slave. Touch me not, young prince; I may no longer be handled by thee.' Seeing his mother dragged away, the child ran after her, his eyes dimmed with tears, and crying 'mother.' The brāhmaṇa purchaser kicked him when he came up; but he would not let his mother go, and continued crying 'mother, mother'. The queen then said to the brāhmaṇa,'Be so kind, my master, as to buy also this child, as without him I shall prove to thee but a useless purchase. Be thus merciful to me in my wretchedness; unite me with my son, like a cow to her calf.'* The brāhmaṇa agrees: 'Take this money and give me the boy.' " When his wife and son were being carried away, Hariścandra broke out into lamentations: " 'She, my spouse, whom neither air, nor sun, nor moon, nor stanger had beheld, is now gone into slavery. This my son, a scion of the solar race, with his delicate hands and fingers, has been sold. Woe to me, wicked wretch that I am.' " — *OST,* Vol. 1, pp. 379-83.

2. Śaivyā was the name of the wife of king Jyāmagha. Her history will be found in the account of her husband. [JYĀMAGHA].

Śaivyā (Saivya): The wife of king Śatadhanu, and woman of great virtue. The legend of her life is peculiar to the *Viṣṇu Purāṇa* and is thus narrated. She was devoted to her husband, benevolent, sincere, pure, adorned with every female excellence, with humility, and discretion. The Rājā and his wife daily worshipped the god of gods, Janārdhana, with pious meditations, oblations to fire, prayers, gifts, fasting, and every other mark of entire faith, and exclusive devotion. On one occasion when they had fasted on the full moon of Kārttika, and had bathed in the Bhāgīrathī, they beheld, as they came up from the water, a heretic approach them, who was the friend of the Rājā's military preceptor. The Rājā, out of respect to the latter, entered into conversation with the heretic; but not so did the princess; reflecting that she was observing a fast, she turned from him, and cast her eyes up to the sun. On their arrival at home, the husband and wife, as usual, performed the worship of Viṣṇu, agreeably to the ritual. After a time the Rājā, triumphant over his enemies, died; and the princess ascended the funeral pile of her husband.

In consequence of the fault committed by Śatadhanu, by speaking to an infidel when he was engaged in a solemn fast, he was born again as a dog. His wife was born as the daughter of the Rājā of Kāśī, with the knowledge of the events of her pre-existence, accomplished in every science, and endowed with every virtue. Her father was anxious to give her in marriage to some suitable husband, but she constantly opposed his design, and the

* The whole of this reads like a scene from "Uncle Tom's Cabin".

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king was prevented by her from accomplishing her nuptials. With the eye of divine intelligence she knew that her own husband had been regenerate as a dog, and going once to the city of Vidiśā, she saw the dog, and recognised her former lord in him. Knowing that the animal was her husband, she placed upon his neck the bridal garland, accompanying it with the marriage rites and prayers: but he, eating the delicate food presented to him, expressed his delight after the fashion of his species; at which she was much ashamed, and, bowing reverently to him, thus spake to her degraded spouse: "Recell to memory, illustrious prince, the ill-timed politeness on account of which you have been born as a dog, and are now fawning upon me. In consequence of speaking to a heretic, after bathing in a sacred river, you have been condemned to this abject birth. Do you not remember it?" Thus reminded, the Rājā recollected his former condition, and was lost in thought, and felt deep humiliation. With a broken spirit he went forth from the city, and falling dead in the desert, was born anew as a jackal. In the course of the following year the princess knew what had happened, and went to the mountain Kolāhala to seek for her husband. Finding him there, the lovely daughter of the king of the earth said to her lord, thus disguised as a jackal, "Dost thou not remember, O king, the circumstance of conversing with a heretic, which I called to thy recollection when thou wast a dog?" The Rājā, thus addressed, knew that what the princess had spoken was true, and thereupon desisted from food, and died. He then became a wolf; but his blameless wife knew it, and came to him in the lonely forest, and awakened his remembrance of his original state. "No wolf art thou," she said, "but the illustrious sovereign Śatadhanu. Thou wast then a dog, then a jackal, and art now a wolf." Upon this, recollecting himself, the prince abandoned his life, and became a vulture; in which form his lovely queen still found him, and aroused him to a knowledge of the past. "Prince," she exclaimed, "recollect yourself: away with this uncouth form, to which the sin of conversing with a heretic has condemned you!" The Rājā was next born as a crow; when the princess, who through her mystical powers was aware of it, said to him, "Thou art now thyself the eater of tributary grain, to whom, in a prior existence, all the kings of the earth paid tribute." Having abandoned his body, in consequence of the recollections excited by these words, the king next became a peacock, which the princess took to herself, and petted, and fed constantly with such food as is agreeable to birds of its class. The king of Kāśī instituted at that time the solemn sacrifice of a horse. In the ablution with which it terminated the princess caused her peacock to be bathed, bathing also herself; and she then reminded Śatadhanu how he had been successively born as various animals. On recollecting this, he resigned his life. He was then born as the son of a person of distinction; and the princess now assenting to the wishes of her father to see her wedded, the king of Kāśī caused it to be made known that she would elect a bridegroom from those who should present themselves as suitors for her

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hand. When the election took place, the princess made choice of her former lord, who appeared amongst the candidates, and again invested him with the character of her husband. They lived happily together, and upon her father's decease, Śatadhanu ruled over the country of Videha. He offered many sacrifices, and gave away many gifts, and begot sons, and subdued his enemies in war; and having duly exercised the sovereign power, and cherished benignantly the earth, he died, as became his warrior birth, in battle. His queen again followed him in death, and, conformably to sacred precepts, once more mounted cheerfully his funeral pile. The king then, along with his princess, ascended beyond the sphere of Indra to the regions where all desires are for ever gratified, obtaining ever-during and unequalled happiness in heaven, the perfect felicity that is the rarely realised reward of conjugal fidelity."

Śaka (Saka) : One of the seven *dvīpa*s, or great insular continents; it is surrounded with a sea of milk. In this *dvīpa* there are seven mountains and seven sacred rivers. There grows a large Śaka (teak) tree, frequented by the *siddha*s and *gandharba*s, the wind from which, as produced by its fluttering leaves, diffuses delight. The inhabitants are described as sinless and happy.

Śākalya (Sakalya) : A teacher of the *Ṛgveda*. He is said in the *Viṣṇu Purāṇa* to have divided the Saṁhitā, or collection of hymns, given to him, into five Saṁhitās, which he distributed amongst as many disciples, who became founders of schools for teaching the truths of the Veda.

Śākapūrṇī (Sakapurni) : (Called also Rathantara) A teacher of the *Ṛgveda*, who divided the original Saṁhitā into three portions, and added a glossary (*Nirukta*) constituting a fourth. See *Viṣṇu Purāṇa*, 227.

Śakas (Sakas) : The Śakai and Sacae of classical writers; the Indo-Scythians of Ptolemy; Turks or Tartar tribes, who established themselves about a century and a half before our era, along the western districts of India, from the Hindu Koh to the mouths of the Indus. Professor Wilson thinks they were not improbably connected with our Saxon forefathers. Sixteen kings of this race are metioned in the *Viṣṇu Puāṇa* which also mentions their conquest by Sagara, along with the Yavanas and Kambojas. [From the Supplement →] The Śakas are perpetually named in the Hindu dramas and other works, and seem to have been known on the borders of India, or in its western districts, in the first century preceding Christianity. Vikramāditya, king of Oujein, being known as the Śakāri, or enemy of the Sacae, his era dates 56 BC, and it appears that about this date some northern tribes had settled themselves along the Indus, constituting the Indo-Scythi of Arrian. Their attempt to penetrate farther to the east, by way of Kandesh and Mālwā, was not improbably arrested by Vikramāditya, whence the epithet Śakāri. — WILSON, XII, 179.

Śākhā (Sakha) : One of the sons of Kumāra, and grandson of Agni.

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Śākhā (Sakha) : A branch (*i.e.*, of the Veda considered as a tree); it means sometimes a division or part; sometimes an edition or recension. A *Śākhā* generally comprised a Saṁhitā and a *Brāhmaṇa*.

Śākra (Sakra) : **1**. A name of Indra, (q. v.); **2**. One of the twelve Ādityas.

Śakra (Sakra) : The powerful god, an epithet of Indra.

Śāktas (Saktas) : The worshippers of the ŚAKTI, the power or energy of the divine nature in action, are exceedingly numerous amongst all classes of Hindus. This active energy is, agreeably to the spirit of the mythological system, personified, and the form with which it is invested, considered as the especial object of veneration, depends upon the bias entertained by the individuals towards the adoration of VIṢṆU or ŚIVA. In the former case the personified ŚAKTI is termed LAKṢMI, or MAHĀ LAKṢMI, and in the latter, PĀRVATĪ, BHAVĀNI, or DURGĀ. Even SARASVATĪ enjoys some portion of homage, much more than her lord, BRAHMĀ, whilst a vast variety of inferior beings of malevolent character and formidable aspect receive the worship of the multitude. The bride of ŚIVA, however, in one or other of her many and varied forms, is by far the most popular emblem in Bengal and along the Ganges.

The worship of the female principle, as distinct from the divinity, appears to have originated in the literal interpretation of the metaphorical language of the Vedas, in which the *will or purpose to create* the universe is represented as originating from the creator, and co-existent with him as his bride, and part of himself. Thus in the *Ṛgveda* it is said, "That divine spirit breathed without afflation, single with (*Svadhā*) her who is sustained within him; other than him nothing existed. First desire was formed in his mind, and that became the original productive seed," and the *Sāmaveda*, speaking of the divine cause of creation, says, "He felt not delight, being alone. He wished another, and instantly became such. He caused his own self to fall in twain, and thus became husband and wife. He approached her, and thus were human beings produced." In these passages it is not unlikely that reference is made to the primitive tradition of the origin of mankind; but there is also a figurative reprsentation of the first indication of *wish* or *will* in the Supreme Being. Being devoid of all qualities whatever, he was alone, until he permitted the wish to be multiplied, to be generated within himself. This wish being put into action, it is said, became united with its parent, and then created beings were produced. Thus this first manifestation of divine power is termed *icchārūpa,* personified desire, and the creator is designated as *svecchāmaya*, united with his own will, whilst in the Vedānta philosophy, and the popular sects, such as that of KABĪR, and others, in which all created things are held to be illusory, the Śakti, or active will of the deity, is always designated and spoken of as *māyā* or *mahāmāyā*, original deceit or illusion.

Another set of notions of some antiquity which contributed to form the

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character of the Śakti, whatever general or particular, were derived from the Sāṁkhya philosophy. In this system nature, *prakṛti*, or *mūla prakṛti*, is defined to be of eternal existence and independent origin, distinct from the supreme spirit, productive though no production, and the plastic origin of all things, including even the gods. Hence *prakṛti* has come to be regarded as the mother of gods and men, whilst as one with matter, the source of error, it is again identified with *māyā*, or delusion, and as co-existent with the supreme as his Śakti, his personified energy, or his bride.

These mythological fancies have been principally disseminated by the Purāṇas, in all which *prakṛti*, or *māyā* bears a prominent part. The aggregate of the whole is given in the *Brahmavaivartta Purāṇa*, one section of which, the Prakṛti Khaṇḍa, is devoted to the subject, and in which the legends relating to the principal modifications of the female principle are narrated. — WILSON.

Śakti (Sakti) : Energy. Potency. Mythologically the word means consort of a deity. Pārvatī is the Śakti of Śiva. Sarasvatī the Śakti of Brahmā. The Śakti is said to have originated in God, the Supreme Being. From the first Śakti nine others are derived who are called Navaśakti. They for their arrogance, were banished from heaven to earth; and when here obtained the office of protecting mankind from demons; hence temples are erected and festivals celebrated in their honour. They are in fact the *grāmadevatās* so often mentioned. The Śakti is worshipped in the *pagodās* under the form of the *Śivaliṅga*. There are many special forms of Śakti-worship, some of them accompanied with the grossest obscenities. The Abbé Dubois terms one of them an "occult sacrifice, secret and abominable". The Śakti-worship is to a certain extent sanctioned by the Purāṇas, but it is especially prescribed in certain works called Tantras. The female forms of Rudra, white and black, are termed in the *Viṣṇu Purāṇa*, Śaktis.

Śakti, Śaktri (Sakti, Saktri) : A celebrated sage, the son of Vasiṣṭha. King Kalmāṣapāda, one day met Śakti, in a narrow path in a thicket and desired him to stand out of his way. The sage refused; on which the Rājā beat him with his whip, and Śakti cursed him to become a *rākṣasa*, or cannibal. The Rājā in this transformation killed and ate its author, Śakti, and all the other sons of Vasiṣṭha. Parāśara was a posthumous son of Śakti. In the twenty-fifth *dvāpara* Śakti was the Vyāsa.

Śaktināth (Saktinath) : A name of Śiva; the lord of Śakti, or the divine energy under a female personification. In this sense Śakti is applicable to every goddess, but it is more especially the name of Bhavānī; and her lord or husband is Śiva.

Śakuni (Sakuni) : **1.** The son of the Rājā of Gāndhāra, who conducted his sister Gāndhārī to the city of Hastināpur to be married to Rājā Dhṛtarāṣṭra. He was very skilful in throwing dice, and in playing with dice that were loaded; so that he always won the game. At the celebrated gambling match

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when Yudhiṣṭhira lost all his property, himself, his brothers and his wife, it was Śakuni who threw the dice and won every game, and obliged the Pāṇḍavas to go into exile. Śakuni plotted with Duryodhana to seize Kṛṣṇa, when the latter revealed his divinity and disconcerted the whole.

Śakuni (Sakuni) : 2. A *daitya* of great prowess, one of the sons of Hiraṇyākṣa.

Śakuni (Sakuni) : A female fiend or *asura*, the daughter of Bali, and sister of Pūtanā.

Śakuntalā (Sakuntala) : The daughter of the celebrated *ṛṣi* Viśvāmitra, by one of the *apsarasa*s named Menakā, who was sent from heaven by Indra to allure the sage from his solitary penance. "Viśvāmitra yielded and lived with Menakā in connubial bliss for some years. When Viśvāmitra returned to his ambitious austerities, Menakā went back to heaven, and their child, Śakuntalā, was adopted by the *ṛṣi* Kaṇva, brought up at his hermitage, in a forest to the south of Hastināpura, the city in which were reigning the princes of the Lunar line. To Duṣyanta, the reigning monarch, it was decreed by the celestials, the daughter of Manekā should be married";* the plot of Kālidāsa's drama of "Sakuntala or the Lost Ring", is arranged to bring about the marriage.

Śakvāla (Sakwala) : A mundane system; being the space to which the light of a sun extends, each Śakvāla, of which there is a great number, including a heaven, earth, hells, &c.

Śākya, or Śākyamuni (Sakya, or Sakyamuni) : The author or reviver of Buddhism, whose birth appears to have occurred in the seventh, and death in the sixth century before Christ (621-543 BC). He was the son of Śuddhodana, king of Kapilavasu, or of Magadha (Bihar). See BUDDHA and GAUTAMA.

Śāla (Sala) : One of the sons of Bāhlīka, of the family of Kuru.

Sala Gava (Sala Gava) : A sacrifice of spitted cow, (literally, roast beef), and performed either in the autumn or spring. Baboo Rajendralala draws special attention to this sacrifice.** The animal selected was a cow spotted with white, and the choicest of the fold. Black spots were, however, not objectionable. It was first bathed with water in which paddy had been steeped, and then let loose for a certain period. The place of sacrifice was an unfrequented spot, outside, and to the east or the north, of a village or town, and the time midnight. The officiating brāhmaṇa began the ceremony by making offerings to the fire, and erecting a sacrificial post made from green *palāśa* wood, to which the victim was tied and killed. The *mantra* for the purpose consisted of twelve principal names of Śiva. The sacrificers 'ate of the oblation in the usual way after the benediction'. This ceremony insured to the performer long life, wealth, high position, great religious

* Mrs. Manning, *A&MI*.
** See *Journal of the Asiatic Society of Bengal*, Part I, No. 2, 1872.

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merit, and numerous herds and children. Every householder was enjoined to perform it at least once in the course of his life. In order to show that the animal slaughtered was intended for food the Baboo quotes the following passage from the *Brāhmaṇa*:

"Celestial and human executioners, commence your work; carry the victim for the purpose of cutting it up. Anxious to divide the victim for the masters of the ceremony, collect the *ulmuka* fire for the animal brought here (to the shambles). Spread the *kuśa* grass; obtain the permission of the mother, of the father, of the brother, of the friendly members of the herd of the victim. Place it so that its feet may point towards the north; let the eyes reach the sun; let its vital airs attain the regents of the wind; let the ears attain the regents of the quarters; let its life reach the ether above; let its body abide on the earth. Separate its hide so that it may remain entire (without rents). Before cutting open the navel separate the fat. Close its breath that it may remain within (i.e., by tying up the mouth). Cut open its breast so as to make it appear like an eagle (with spread wings). Separate the forearms; divide the arms into spokes; cut out the shoulders in the form of tortoises; remove the hips so as not to injure them; divide the thighs with the bone entire in the shape of a door, or of the leaf of the oleander; separate successively in order the twenty-six ribs; divide the different members so that none be less than what it should be. O Adhrigu, accomplish it."

"It is scarcely possible that the animal would be thus divided if not intended for distribution. Baboo Rajendralala Mitra conclusively proves that the Vedas and other sacred writings enjoined the eating of beef. But, he asks, whence comes the feeling of Hindus of the present day against the ordinances of the Vedas? This question can only be answered by the supposition that when the brāhmaṇas had to contend against Buddhism in its palmiest days, they found the respect for animal life too strong and too popular to be fought against with any hope of success; and therefore perverted the real meaning of the Hindu writings, making it appear that they, in common with those of the Buddhists, denounced the sacrifice of cows, and above all the consumption of their flesh."*

Śālagrāma (Salagrama) : A holy place of pilgrimage, often mentioned, but the locality is unknown. The kings Agnīdhara, Bharata, and others, are said to have retired thither to a life of penance. The term *śālagrāma* is usually applied to a stone, an ammonite, which is supposed to be a type of Viṣṇu, and of which the worship is enjoined in some books. Ammonites are found chiefly in the Gaṇḍak river, and Professor Wilson thinks that the Śālagrāma Tīrtha was probably at the source of that stream, or at its confluence with the Ganges. He adds that its sanctity, and that of the stone, are probably of comparatively modern origin.

Śalākā (Salaka) : One of the eight branches of medical science; that which

* *Friend of India*, Dec. 5, 1872.

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treats of external organic affections; this and Śalya constitute surgery.

Śālākya (Salakya) : The treatment of external organic affections, or diseases of the eyes, ears, nose, &c. — it is derived from *śalākā*, which means any thin and sharp instrument, and is either applicable in the same manner as *śalya* to the active causes of the morbid state, or it is borrowed from the generic name of the slender probes used in operations.

Śāligotra (Saligotra) : A teacher of the *Sāmaveda*; he was the son of Lāṅgali and established six schools.

Śālin (Salin) : One of the fifteen of the white *Yajuṣ*.

Śālisuka (Salisuka) : A king of Magadha, of the Maurya dynasty, the son of Sangata.

Śālivāhana (Salivahana) : A Hindu king who reigned in Magadha. He instituted an era which bears his name and is still commonly used in the Deccan. It commenced when 3179 years of the *kali-yuga*, or the present mundane age, had expired; that is 78 years after the beginning of the Christian era. This era is called Śālivāhana Śāka, or simply Śāka. Thus 1871 of the Christian era would be tantamount to 1793 of Śāka era. The Śāka year is the same as and begins with the common solar year.

Śāliya (Saliya) : A disciple of Vedamitra and teacher of the *Ṛgveda*.

Śālmali (Salmali) : One of the *dvīpa*s or seven great insular continents into which the Purāṇas divide the world. In this *dvīpa* there are seven mountain ranges abounding in precious gems and medicinal herbs. There are seven rivers whose waters wash away sins. A large *śālmali* (silk cotton) tree grows in this *dvīpa* and gives it its name. The *dvīpa* is sourounded by the Sūra sea (sea of wine) of the same extent as itself.

Śālvas, or Śalyas (Salwas, or Salyas) : Are placed by the *Vāyu* and *Matsya* amongst the central nations, and seem to have occupied part of Rajasthan, a Śālva Rājā being described in the *Viṣṇu Purāṇa* as engaging in hostilities with the people of Dvārakā in Guzerat.

Śalya (Salya) : The first of the eight branches of medical science, that which treats of the extraction of extraneous bodies. *Śalya* and *Śalākā* constitute surgery. [From the Supplement →] Surgery. The art of extracting extraneous substances, whether of grass, wood, earth, metal, stone, &c., violently or accidentally introduced into the human body, with the treatment of the inflammation and suppuration thereby induced. *Śalya* means a dart or arrow, and points clearly to the origin of this branch of Hindu science. Dhanvantari says that "*Śalya* is the first and best of the medical sciences; less liable than any other to the fallacies of conjectural and inferential practice; pure in itself; perpetual in its applicability; the worthy produce of heaven, and certain source of fame." It is thus clear that Surgery was once extensively cultivated, and highly esteemed by the Hindus; though its

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rational principles and scientific practice may now be wholly unknown to them.*

Śalya (Salya) : 1. A *dānava*, the son of Vipracitti renowned for great strength; 2. The Rājā of Madra. He sold his sister Mādrī to be wife to Pāṇḍu. He was Rājā of one of the mountain tribes occupying the southern slopes of the Himālayas. At the beginning of the great war he was on the side of the Pāṇḍavas, but afterwards deserted them, and drove the chariot of Karna in his combat with Arjuna. He obtained the command or the army for one day, the last of the war, and was slain by Yudhiṣṭhira.

Samādhi (Samadhi) : The result of meditation; or that state of mind when there is an absence of all idea of individuality, when the meditator, the meditation, and the thing of object meditated upon, are all considered to be but one. According to the text of Patañjali: 'Restraint of the body, retention of the mind, and meditation, which thence is exclusively confined to one object is *dhyāna*; the idea of identification with the object of such meditation, so as if devoid of individual nature, is *samādhi*. The word is sometimes used to express the power that enables its possessor to exercise an entire control over all his faculties, and keep them in perfect restraint.

Sāman (Saman) : The name of the third Veda. See SĀMAVEDA.

Sāmanera (Samabera) : The novice of Buddhism, from *śramaṇ*, an ascetic. He must be at least eight years of age, and must have received the consent of his parents to his abandonment of the world. The vows of the Sāmanera are not in any case irrevocable, and there are many circumstances that make his yoke less onerous than that of the stricter communities among the western celibates.

Samanodakas (Samanodakas) : People who are related or connected only by presentations of water. — *VP*, p. 316.

Samara (Samara): The eldest of the hundred sons of Nīpa, and king of Kāmpilya in the Doab. The *Matsya* makes Samara the son of Kāṣya.

Samaradāna (Samaradana) : Public feasts, often given to brāhmaṇas. The entertainment is given as a meritorious action. They are given on various grounds; as on the dedication of a new temple, to expiate by so good a work the sins of the dead; or to obtain success in war; sometimes to avert an evil constellation; to procure rain in a great drought; to celebrate a birth or marriage in high places; &c. When a *samaradāna* is announced a general concourse of men and women assemble from considerable distances, perhaps to the extent of a thousand people; and as all are brāhmaṇas, keeping a strict watch on each other, ceremonies are most scrupulously observed. The men and women partake of the food provided, seated on the ground, in separate rows. During or after the meal Sanskrit hymns are often sung. The giver of the entertainment, if not a brāhmaṇa himself,

* WILSON, *Works*, III, 276.

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cannot sit down with his guests, but shows himself in the assembly after the feast is over, when he prostrates himself before those "gods of the earth" whom he has had the honour to entertain, and they in their turn give him their benediction.

Samaravīra (Samaravira) : A king in Bharatakṣetra, whose daughter Yaśodā was married to prince Vardhamāna, who afterwards became the distinguished Jaina saint Mahāvīra.

Samavakāra (Samavakara) : The dramatic representation of some mythological fable in three acts; the business of the first is to occupy about nine hours; the second three and a half; and the third an hour and a half. The story of the piece relates to gods and demons, although mortals may be introduced. There is no individual hero, or the heroes may be as many as twelve, as Kṛṣṇa and other divinities. The metre is that most usually employed in the Vedas, or the verses termed Uṣniḥ, and Gāyatrī. Although love may be touched upon, heroism should be the predominant passion; and the acts of enmity may be exhibited, both covert and avowed, such as ironical commendation and open defiance. Tempests, combats, and the storming of towns, may be represented, and all the pride and pomp of war, as horses, elephants, and cars, may be introduced.— WILSON, *Works*, XI, p. xxix.

Sāmaveda (Sama-veda) : *Sāman* is the name of third Veda, which in the *Bhagavad Gītā* is called the best of the three. It appears to be little more than a recast of the Rich, (see ṚGVEDA) consisting chiefly of the same hymns, broken up and arranged so as to be chanted during the various expiatory ceremonies. Thus, while the Rich is said to be in regular metre to be recited aloud; and the *yajuṣ* consists chiefly of prose to be inaudibly muttered, the *Sāman* contains a certain rhythm, or mode, which was sung to music, and the name is also generally employed to designate a hymn.

The principal part of the *Sāmaveda* is that entitled Ārcika. It comprises prayers arranged in six chapters; sub-divided into half chapters and into sections, ten in each chapter, and usually containing exactly ten verses each. The same collection of prayers, in the same order, but prepared for chanting, is distributed in seventeen chapters, under the title of Grāmageya-gāna. Another portion of the *Sāmaveda*, arranged for chanting, bears the title of Āraṇya-gāna, and is sub-divided in the same manner as the Ārcika.

There are four *Brāhmaṇa*s of this Veda, received by four different schools. One is denominated *Ṣaḍviṁśa*, probably from its containing twenty-six chapters. Another is called the *Adbhuta Brāhmaṇa*. But the best known is that entitled the Tāṇḍya, and an exposition of it by Sāyaṇācārya. Its principal Upaniṣad is the *Chāndogya*, divided into eight chapters. Another is called the *Kena Upaniṣad*. These works are disquisitions on abtruse and mystical theology. The *Kena* has been translated by Rammohun Roy. — SMALL, *HSL*.

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Śāmba (Samba) : A son of Kṛṣṇa by his wife Jāmbavatī, celebrated for his great strength. At the *svayaṁvara* of the daughter of Duryodhana, the princess was carried off by Śāmba. Duryodhana, Karṇa, Bhiṣma, Droṇa, and other celebrated chiefs, incensed at his audacity, pursed him and took him prisoner. When the Yādavas heard of the occurrence, they prepared for war; but Balarāma undertook alone to procure the liberation of Śāmba; he succeeded by threatening to throw the city of Hastināpura into the River. Śāmba for deceiving and ridiculing the *ṛṣis* was cursed to bring forth an iron pestle, which was broken and thrown into the sea; a spike of it, that could not be broken, was swallowed by a fish; the fish was caught, and the spike extracted by a hunter named Jarā, who tipped his arrow with the spike. Kṛṣṇa was ultimately killed with this arrow. — *VP.*

Sambara (Sambara) : 1. An ancient aboriginal king mentioned in the *Ṛgveda* as a black-skinned enemy, who dwelt forty years on the mountains and possessed a hundred impregnable cities. These cities were coveted by one of Indra's white-complexioned friends, the 'hospitable Divodāsa'. Divodāsa was repulsed, and obliged to hide himself in the water; but Indra to give him pleasure, struck off the head of Sambara. Sambara lived in Udavraja,"a country into which the waters flow". He believed himself invulnerable: but Indra discovered him when issuing from the mountain, and scattered the hundreds and thousands of his hosts. For the mighty Divodāsa, Indra, who dances with delight in battle, destroyed ninety cities. Indra hurled Sambara from the mountain; ninety-nine cities he destroyed; the hundredth he gave to Divodāsa. — WILSON'S *Ṛgveda.*

Sambara (Sambara) : 2. A great *asura* or demon, 'terrible as death', who knowing that Pradyumna, if he lived, would be his destroyer, carried off the infant and threw him into the ocean. Pradyumna was preserved by a fish and rescued. When he reached manhood and heard, what Sambara had done; he challenged the demon, and after a terrible conflict, killed him. — *VP.*

Sambara (Sambara) : 3. One of the demons who personify drought; they are described in the *Ṛgveda* as shutting up the watery treasures in the clouds, until Indra attacks them and after severe contests overcomes them, and the clouds discharge their imprisoned waters on the thirsty earth.

> And now the clouds disperse, the blue
> Of heaven once more comes forth to view.
> The sun shines out, all nature smiles,
> Redeemed from Vṛttra's powers and wiles;
> The gods, with gratulations meet,
> And loud acclaim, the victor greet;
> While Indra's mortal votaries sing
> The praises of their friend and king.
>
> — *OST,* Vol. V, p. 135

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Sambhala (Sambhala) : A village celebrated as the birth-place of the sage Kalki, who was endowed with eight superhuman faculties.

Śambhu (Sambhu) : A name of Śiva.

> Thy journey next o'er Kanakhala bends,
> Where Jahnu's daughter from the hills descends;
> Whose sacred waters to Bhagīrath given,
> Conveyed the sons of Sagara to heaven.
> She who with smiling waves disportive strayed
> Through Śambha's locks, and with his tresses played;
> Unheeding, as she flowed delighted down,
> The gathering storm of Gaurī's jealous frown.

Śambhu (Sambhu) : **1.** One of the eleven Rudrs; **2.** The wife of Dhruva. **3.** The king of the *daitya*s, who slew the *ṛṣi* Kuśadhvaja, the father of Vedavatī.

Sambhūta (Sambhuta) : A prince, the son of Trasadasyu.

Sambhūti (Sambhuti) : 'Fitness'. A daughter of Dakṣa and wife of Marici.

Saṁgha (Sangha) : An assembly or chapter of Buddhist priests.

Saṁgha-bheda (Sangha-bheda) : The causing of a division among the priesthood.

Saṁgha-diśeṣa (Sangha-disesa) : A class of priestly misdemeanours.

Saṁghamitta (Saghamitta) : A princess, the daughter of the grandson of Candragupta, who on being left by her husband became a priestess, and was the first who visited Ceylon.

Saṁgrāmajit (Sangramjit) : One of the Kṛṣṇa, by his wife Śaivyā or Mitravinda.

Saṁhatasva (Sanhataswa) : A prince, the son of Nikumbha.

Saṁhitās (Sanhitas) : Collections of Hymns. By a Saṁhitā is generally understood a collection or compilation. The Saṁhitās of the Vedas are collections of hymns and prayers belonging to them, arranged according to the judgement of some individual sage who is therefore regarded as the originator and teacher of each. The *Viṣṇu Purāṇa* mentions the names of the principal teachers of the Saṁhitās of the Vedas and of their disciples and the schools founded by them.

Saṁhlāda (Sanhlada) : The youngest of the four sons of Hiraṇyakaśipu, distinguished for his heroism, and termed the augmentor of the *daitya* race.

Samika (Samika) : One of the sons of Sūra and brother of Vasudeva.

Saṁjñā (Sanjna) : The daughter of Viśvakarman, was the wife of the sun and bore him three children, the Manu (Vaivasvata), Yama, and the goddess Yamī (or the Yamunā river). Unable to endure the fervours of her

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lord, Saṁjñā gave him Chāyā his handmaid, and repaired to the forests to practise devout exercises. The sun, supposing Chāyā to be his wife Saṁjñā, begot by her three other children, Sanaiścara (Saturn), another Manu (Sāvarṇi), and a daughter Tapatī (the Tāptī river). Chāyā, upon one occasion, being offended with Yama, the son of Saṁjñā, denounced an imprecation upon him, and thereby revealed to Yama and to the sun that she was not in truth Saṁjñā, the mother of the former. Being further informed by Chāyā that his wife had gone to the wilderness, the sun beheld her by the eye of meditation engaged in austerities, in the figure of a mare (in the region of Uttara Kuru). Metamorphosing himself into a horse, he rejoined his wife, and begot there other children, the two Āśvins and Revanta, and then brought Saṁjñā back to his own dwelling. To diminish his intensity, Viśvakarman placed the luminary on his lathe, to grind off some of his effulgence; and in this manner reduced it an eighth, for more than that was inseparable. The parts of the divine Vaiṣṇava splendour, residing in the sun, that were filed off by Viśvakarman, fell blazing down upon the earth, and the artist constructed of them the discus of Viṣṇu, the trident of Śiva, the weapon of the god of wealth, the lance of Kārttikeya, and the weapons of the other gods: all these Viśvakarman fabricated from the superfluous rays of the sun. — *VP.*

Saṁkasya (Sankasya) : A country in the Doab, near Mainpuri.

Śaṁkhakūṭa (Sankhakuta) : One of the montain ridges on the north of Meru.

Sāṁkhya (Sankhya) : One of the six *śāstra*s properly so called. It is ascribed to the *muni* Kapila. It is the principal of the six philosophical schools of India. This system say some, is an attempt to account for the existence of the universe without the deity, by asserting the principle of duality, or in other words, the co-existence of spirit and matter. Dr. Ballantyne gives the following outline of the system. "The Sāṁkhya makes a step in advance of the Nyāya by reducing the external from the category of *substance* to that of *quality*. *Souls alone* are, in the Sāṁkhya, regarded as *substances;* whatever *affects* the soul being arranged under the head of a quality — (1) pleasing; (2) displeasing; or (3) indifferent. This mode of viewing the universe may be designated the emotional view of things.

The word Sāṁkhya means "*numeral, rational* or *discriminative*". The system promises beatitude as the reward of that discriminative which rightly distinguishes between soul and nature. The meaning to be attached to these two words will be explained presently.

The Sāṁkhya system was delivered by Kapila in a set of aphorisms no less concise than those of the Nyāya. He begins by defining the *chief end of Man*. His first aphorism is as follows: "Now the complete (or highest) end of man". By the three kinds of pain are meant — (1) diseases, griefs, &c., which are intrinsic or inherrent in the sufferer; (2) injuries from ordinary

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external things; and (3) injuries from things supernatural or meteorological. In his nineteenth aphorism, he declares that the bondage (*bandha*) under which the soul, of individual man (*puruṣa*), groans, is due to its conjunction with nature (*prakṛti*); and this bondage is merely *seeming*, because soul is "ever essentially a pure and free intelligence".

In his fifty-ninth aphorism, he says again of the soul's bondage — "It is merely verbal, and not a reality, since it resides in [the soul's organ] the *mind* [and not in the soul or self]"; on which the Hindu commentator remarks, — "That is to say, since bondage, &c., resides only in the mind (*citta*), all this, as far as concerns the should [*puruṣa*], is merely *verbal*, because it is merely a *reflexion*, like the redness of a [pellucid] crystal [when a China rose is near it], but not a *reality*, with no false imputataion like the redness of the China rose itself."

Of *nature*, which thus, by conjunction, makes the soul *seem* to be in bondage when it is really *not*, he gives, in his sixty-second aphorism, the following account: "Nature (*prakṛti*) is the state of equipoise of goodness (*sattva*), passion (*rajas*), and darkness (*tamas*); from nature [proceeds] intellect (*mahat*), from intellect self-consciousness (*ahaṁkāra*), form self-consciousness the five subtle elements (*tanmātra*), and both sets [external and internal] of organs (*indriya*), and from the subtle elements the gross elements (*sthūla-bhāta*), [then, besides, there is] soul (*puruṣa*); such is the class of twenty-five."

We may add further, that, in aphorism 105, we are told that "experience (*bhoga*) [whether of pleasure of pain, liberation from both of which is desiderated], *ends with* [the discrimination of *thought*] [i.e., soul as contra-distinguished from nature];" that *a plurality of souls* is asserted (in opposition to the Vedānta) in another aphorism (150), viz.: "From the diverse allotment of birth, &c., the plurality of souls [is to be inferred]"; and, finally, that the Sāṁkhya system explicitly repudiates the charge of *annihilation*, aphorism 47 declaring that, "In neither way [whether as a means or as an end] is this [viz., annihilation], the soul's aim."

Mr. J.C. Thomson writes "The Sāṁkhya is divided into three classes: (1) The pure Sāṁhya, which, if it admits, does not mention, a deity or Supreme Being, but considers the material essence as the plastic principle of all things, and is therefore called *nirīśvara* or atheistical. Its textbooks are the *Sāṁkhya-pravacana*, and the *Tattva Samāsa*, both attributed to Kapila himself, and the *Sāṁkhya-kārikā*, to his disciple Īśvara Kṛṣṇa. Asuri and Pañcaśikha are also mentioned as the earliest followers of this system; (2) The Yoga system, called *seśvara*, or theistical, founded by Patañjali, whose *Yoga-sūtras* are its textbook, and followed by the author of the *Bhagavad Gītā*; (3) The Purāṇic school, a corrupt mixture of the other two. (Lit., 'rational', from Sāṁkhya, 'reasoning, computation').

Sāṁkhyāyana (Sankhyayana) : A teacher of the *Ṛgveda*.

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Saṁkrānta (Sankranta) : The beginning of the year or a month, and the name of the festival which is commonly called Poṅgal, (q.v.).

Saṁkṛti (Sankriti) : **1.** A prince, the son of Saṁkṛti; **2.** The son of Nara, descendant of Bharata.

Śammada (Sammada) : The name of the fish that lived in the pond where the sage Śaubhari was immersed for twelve years.

Saṁnyāsī (Sannyasi) : An ascetic; the last of the four conditions of life prescribed for brāhmaṇas. These four conditions are: (1) That of the *brāhmacārī* or bachelor, who, from the time of his investment with the sacred cord, is required to tend the sacred fires and to follow his studies under, or in the presence of his preceptor; (2) That of the *gṛhastha* or householder, who, from his marriage, must strictly observe his religious duties, maintain the sacred fires, and liberally practise hospitality for the support of the other three orders; (3) That of the *vānaprastha* or recluse, who, with or without his wife, relinquishes domestic life, retires to the desert, feeding on leaves, roots and fruits, or on the hospitality of the second order, and continues to perform his daily rites; (4) That of the *saṁnyāsī* or ascetic, who performs no rite whatever, and appears sometimes in a state of nudity; who has renounced social life, with all its enjoyments and attachments, and subjected his passions; who lives on what is given him unasked, and remains in a village only one day, in a town not more than three days, and in a city only five; lest his mind become secularized.

Sampadvasa (Sampadvasa) : One of the seven principal solar rays—the one which supplies heat to the planet Mars.

Sampara (Sampara): A prince, the son of Samara.

Samparāyaṇa (Samparayana) : One of the fifteen teachers of the White *Yajus*, who founded various new schools.

Sampāti (Sampati) : The son of Syenī and brother of Jaṭāyu. It was he who informed Hanumān that Rāvaṇa had carried Sītā to Laṅkā.

Sampāti (Sampati) : A semi-divine bird, the king of vultures, son of Garuḍa, and brother of Jaṭāyu. In their young days they dwelt among the crags of Himālaya; and said Sampāti, 'though a nest is of such insignificant size, it fills the heart more than the whole universe'. The two birds once upon a time started to fly a race together through Indra's world. But when noon came, and the fierce sun looked straight on them, Jaṭāyu fainted and tumbled through the air head foremost. Then full of love and pity, Sampāti spread his large wings between him and the cruel sun; but the hot beams withered them up, and maddened with pain he staggered earthward and fell on the summit of Mount Vindhya. Here he was found by Hanumān and Aṅgada, when they were searching for the lost Sītā. From them Sampāti heard that his brother Jaṭāyu had been killed by Rāvaṇa. Supārśva, the son of Sampāti, gave the monkey chieftains tidings of Sītā, and showed them

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the road they should take to Laṅkā. It was then that Sampāti had his vigour renewed and a spreading pair of wings again bestowed on him.—*IE*, p. 196.

Samrāṭ (Samrat) : **1.** The Manu of any particular period; **2.** One of the daughters of Priyavrata, by his wife Kāmyā.

Saṁsapāyana (Sansapayana) : A teacher of the Purāṇas, and composer of a "fundamental Saṁhitā", the substance of which is included in the *Viṣṇu Purāṇa*.

Saṁskāras (Sanskaras) : The ten essential ceremonies of Hindus of the first three castes; viz., three before birth; then, "At the birth of a child the father should feed two brāhmaṇas, seated with their faces to the east; and according to his means offer sacrifices to the gods and progenitors. Let him present to the manes balls of meat mixed with curds, barley, and jujubes, with the part of his hand sacred to the gods, or with that sacred to Prajāpati. Let a brāhmaṇa perform such a *śrāddha*, with all its offerings and circumambulations, on every occasion of good fortune."

"Next, upon the tenth day (after birth), let the father give a name to his child,— the first term of which shall be the appellation of a god; the second, of a man; as Śarman or Varman; the former being the appropriate designation of a brāhmaṇa; the latter, of a warrior; whilst Gupta and Dāsa are best fitted for the names of vaiśyas and śūdras. A name should not be void of meaning; it should not be indecent, nor absurd, nor ill-omened, nor fearful; it should consist of an even number of syllables; it should not be too long, nor too short, nor too full of long vowels, but contain a proportion of short vowels, and be easily articulated. After this and the succeeding initiatory rites, the purified youth is to acquire religious knowledge, in the mode that has been described, in the dwelling of his spiritual guide."

Samudra (Samudra) : The king of rivers.

Samudrā (Samudra) : The daughter of Samudra by his wife Velā. Samudrā was married to Prācīnavarṣiṣ, and became the mother of ten Pracetasas.

Samudra Manthana (Samudra Mathana) : The Churning of the ocean (q.v.).

Saṁvara (Samvara) : A son of Kaśyapa and Danu, and one of the most celebrated *daitya*s. He is called in the *Viṣṇu Purāṇa* the mightiest of enchanters, to whom Hiraṇyakaśipu had recourse, when he was himself unable to influence or destroy his son Prahlāda. Saṁvara undertook to effect his destruction, but all his schemes were frustrated.

Saṁvaraṇa (Samvarana) : A prince, the son of Ṛkṣa, and father of Kuru.

Saṁvatsara (Samvatsara) : **1.** The name of the first of the five cycles or *yuga*s, consisting of twelve years; **2.** The lord of times and seasons.

Saṁvit (Samvit) : That in which all things are found or known, and which is found or known in all things. A synonym of Mahat.

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Samya (Samya) : An original property of man. One of the eight perfections or *siddhis*, defined in the notes to the *Viṣṇu Purāṇa* as sameness of degree.

Samyati (Samyati) : A son of Prācīnvat or Bahugava, of the race of Puru.

Saṁyoga (Samyoga) : The union of contiguity, in opposition to that of identification of perfect unity — *Tadaikyam.*

Śanaiścara, Saturn (Sanaischara, Saturn) : The son of Rudra and Suvarcalā. Saturn is also represented in the *Viṣṇu Purāṇa* as the son of the sun and his handmaid Chāyā, and is said to move slowly along in a car drawn by piebald steeds.

Sanaka, Sanandana, Sanātana, Sanatkumāra (Sanaka, Sanandana, Sanatana, Sanatkumara) : Sons of Rudra, who declining to create progeny, remained, as the name of the last implies, ever-boys, *kumāra*s, that is, ever pure and innocent; whence their creation is called the Kaumāra.

Sanakādi, Sampradāyis (Sanakadi, Sampradayis) : One of the Vaiṣṇava sects among the Hindus. They worship Kṛṣṇa and Rādhā conjointly, and are distinguised from other sects by a circular black mark in the centre of the ordinary double streak of white earth; and also by the use of the necklace and rosary of the stem of *tulasī*. The members of this sect are scattered throughout the whole of Upper India. They are very numerous about Māthura, and they are also among the most numerous of the Vaiṣṇava sects in Bengal.

Śānārs (Shanars) : A low caste very numerous in Tinnevelly, whose hereditary occupation is that of cultivating and climbing the Palmyra palm, the juice of which they boil into a coarse sugar. This is one of those occupations which are restricted by Hindu usage to members of a particular caste. The majority of the Śānārs confine themselves to the hard and weary labour appointed to their race; but a considerable number have become cultivators of the soil, as land-owners or farmers, or are engaged in trade. They may in general be described as belonging to the highest division of the lower classes, or the lowest of the middle classes; poor but not paupers; rude and unlettered, but by many degrees removed from a savage state. Demonolatry, or devil-worship, is the only terms by which the religion of the Śānārs can be accurately described. The demons worshipped by themselves and their forefathers are beings of unmixed malignity — *bona fide* fiends; and it is supposed to be necessary to worship them simply and solely because they are malignant. — CALDWELL.

Śaṇḍa (Sanda) : One of the priests of the *asura*s. He is associated with another named Marka; the two are represented as being formidable to the gods, who had to resort to stratagem in order to overcome them. From the obscure accounts quoted by Muir it appears that they were persuaded to partake of the intoxicating draughts, and then became an easy prey. Other accounts make the four sons of Śakra to be the priests of the *asura*s.

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Ṣandaṁśa (Sandansa) : One of the *narakas*, the hell of pincers; into which falls the violator of a vow, and one who breaks the rules of his order.

Sandhyā (Sandhya) : Twilight; a form of Brahmā; also the name of the period preceding a *yuga*. In the *Viṣṇu Purāṇa* it is said, "The night is called Uṣā, and the day is denominated Vyuṣṭa, and the interval between them is called Sandhyā. On the occurrence of the awful Sandyā, the terrific fiends termed Mandehas, attempt to devour the sun; for Brahmā denounced this curse upon them, that, without the power to perish, they should die everyday (and revive by night); and therefore a fierce contest occurs daily between them and the sun. At this season pious brāhmaṇas scatter water, purified by the mystical Oṁkāra, and consecrated by the Gāyatrī, and by this water, as by a thunderbolt, the foul fiends are consumed. When the first oblation is offered with solemn invocations in the morning rite, the thousand-rayed deity shines forth with unclouded splendour. Oṁkāra is Viṣṇu the mighty, the substance of the three Vedas, the lord of speech; and by its enunciation those *rākṣasas* are destroyed. The sun is a principal part of Viṣṇu, and light is his immutable essence, the active manifestation of which is excited by the mystic syllable *oṁ*. Light effused by the utterance of *oṁkāra* becomes radiant, and burns up entirely the *rākṣasas* called Mandehas. The performance of the Sandhyā (the morning) sacrifice must never therefore be delayed, for he who neglects it is guilty of the murder of the sun. Protected thus by the Brāhmaṇas and the pigmy sages called Bālakhilyas, the sun goes on his course to give light to the world.

Sandhyāṁśa (Sandhyansa) : The name of the period succeeding a *yuga*.

Śāṇḍilya (Sandilya) : A celebrated teacher of whom Mr. Max Müller says, "It was an epoch in the history of the human mind when the identity of the masculine self and the neutral Brahmā was for the first time perceived, and the name of the discoverer has not been forgotten. It was Śāṇḍilya who declared that the self within our heart is Brahmā, and this tenet, somewhat amplified, is quoted as Śāṇḍilya's wisdom." The age in which he lived is not given. — *ASL*, p. 323.

Sāndipanī (Sandipani) : The tutor of Kṛṣṇa and Balarāma; who was so astonished at their rapid progress that he thought the sun and moon had become his scholars. When they had acquired all that he could teach and enquire what fee he demanded, he requested them to give him his dead son drowned in the sea of Prabhāsa. The sea said, 'I have not killed the son of Sāndipanī; a demon named Pañcajana, who lives in the form of a conch-shell, seized the boy; he is still under my waters.' Kṛṣṇa then plunged into the sea; and having slain the demon, took the conch-shell as his horn; the boy was also restored to life and given to his father.

Sandracottus (Sanracottus) : See CANDRAGUPTA.

Sangata (Sangata) : One of the Mauryas, descendants of Candragupta,

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whose dynasty at Mithilā lasted a hundred and thirty-seven years.

Sangīta-Ratnākara (Sangita-Ratnakara) : A work which, as the name implies, treats more of singing and dancing than of dramatic literature. It furnishes however some curious notices of theatrical representation and gesture. The author was Śārṅgadeva, the grandson of a Kaśmīrian *paṇḍit*, who sought his fortunes in the south.

Śani (Sani) : Saturn. See ŚANAIŚCARA above.

Sañjaya (Sanjaya) : The minister and charioteer of Mahārāja Dhṛtarāṣṭra. He was sent on an embassy to the Pāṇḍavas, and is, says Mr. Wheeler, evidently the type of an ancient diplomatist. His object was to induce the Pāṇḍavas to return to Hasitināpur, without giving them any distinct pledge that their *rāj* would be restored to them. He was surprised at the greatness of their preparations for war. The Pāṇḍavas received him in Council, and he delivered the message of the Mahārāja; to which Yudhiṣṭhira replied that whoever is wise would never give his consent to a war on trivial grounds; but that when war seemed to be inevitable it would be useless in them to humiliate themselves to the dust for the sake of concord. "He, however, who is intent upon a war of malice is always in a fever, and the fever burns stronger and stronger in his heart day by day, until he can feel no pleasure in the ordinary gratifications of the world." As for Dhṛtarāṣtra we acknowledge him to be our Mahārāja, and we know that he is kind and benevolent, and averse to doing evil; but for the sake of humouring his son Duryodhana, and keeping on good terms with him, the Mahārāja stoops to act deceitfully towards us, and would entrap us into his presence by mere offers of protection." Kṛṣṇa spoke to the same effect, Yuddhiṣṭhira then gave costly presents to the envoy Sañjaya, both for himself and some of his old friends, to whom he sent kind messages. The mission however was a fruitless one, and when the war broke out, Sañjaya was employed to inform the blind Mahārāja of every event that transpired during its progress. It was Sañjaya who recited the *Bhagavad Gītā*; **2.** A prince, the son of Supārṣva; **3.** The son of Pratikṣatra; **4.** A prince of the family of Ikṣvāku, son of Ranañjaya.

Saṅkalpa (Sankalpa) : **1.** One of the Prajāpatis, according to the *Kūrma* list; **2.** A daughter of Dakṣa and wife of Dharma.

Śaṅkana (Sankana) : A prince, the son of Kalmāṣapāda according to the *Rāmāyaṇa*.

Śaṅkara (Sankara) : **1.** A name of Śiva; **2.** A renowned *dānava*, son of Kaśyapa and Danu.

Śaṅkara Ācārya (Sankara Acharya) : The great Śaiva reformer, who flourished, it is supposed, in the eighth or ninth century; Professor Wilson is of opinion that of the present popular forms of the Hindu religion, some assumed their actual state earlier than the above date. Śaṅkara Ācārya

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was a distinguished professor of the Vedānta and Advaita system. He was a native of Kerala or Malabar, of the tribe of Nambūri brāhmaṇas, and in the mythological language of the sect an incarnation of Śiva.

"In Malabar, he is said to have divided the four original tribes into seventy-two, or eighteen sub-divisions each, and to have assigned them their respective rites and duties. Notwithstanding this, he seems to have met with particular disrespect, either on account of his opinions, or his origin, or his wandering life. On his return home, on one occasion, his mother died, and he had to perform the funeral rites, for which his relations refused to supply him with fire, and at which all the brāhmaṇas declined to assist. Śaṅkara then produced fire from his arm and burnt the corpse in the courtyard of the house, denouncing imprecations to the effect, that the brāhmaṇas there should not study the Vedas, that religious mendicants should never obtain alms, and that the dead should always be burnt close to the houses in which they had resided — a custom which is said to have survived him.

All accounts concur in representing Śaṅkara as leading an erratic life, and engaging in successful controversy with various sects, whether Śaiva, or Vaiṣṇava, or of less orthodox opinions as the Buddhists and Jainas. In the course of his peregrinations, he established several *maths*, or convents, under the presidencies of his disciples, particularly one, still flourishing at Śṛṅgerī, or Śṛṅgiri, on the western *ghāts*, near the sources of the Tuṅgabhadrā. Towards the close of his life, he repaired as far as Kaśmīr, and seated himself, after triumphing over various opponents, on the throne of Sarasvatī. He next went to Badarikāśrama, and finally to Kedarnāth, in the Himālaya, where he died at the early age of thirty-two. The events of his last days are confirmed by local traditions, and the *pīṭha*, or throne of Sarasvatī, on which Śaṅkara sat, is still shown in Kaśmīr; whilst at the temple of Śiva at Bādari, a Malabar brāhmaṇa, of the Nambūri tribe, has always been the officiating priest.

The influence exercised by Śaṅkara in person, has been perpetuated by his writings, the most eminent of which are his *bhāṣyaṣ*, or commentaries on the *sūtras* or Aphorisms of Vyāsa. A commentary on the *Bhagavad Gītā*, is also ascribed to him, as is one on the *Nṛsiṁha Tāpanīya Upaniṣad*, and a cento of verses in praise of Durgā. The *Saundarya Lahari* is likewise said to be his composition." See VEDĀNTA.

Saṅkarṣaṇa (Sankarshana) : A name of Balarāma, given to him in consequence of his being extracted from his mother's womb to be transferred to that of Rohiṇī.

Saṅkha (Sankha) : **1**. A powerful many-headed serpent, one of the progeney of Kadru; **2**. One of the minor *dvīpas*, peopled by mlecchas who worship Hindu deities; **3**. A conch-shell, one of the principal weapons of Viṣṇu.

Śaṅkhanata (Sankhanta) : A prince, the son of Vajranābha, a descendant of Rāma.

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Śaṅkhapāda (Sankhapada) : One of the eight Lokapālas, and son of the patriarch Kardama by Śruti. He is the regent of the south.

Śaṅku (Sanku) : One of the sons of Ugrasena.

Śaṅkuśiras (Sankusiras) : A powerful *dānava* — one of the sons of Kaśyapa and Danu.

Ṣaṇmukha (Sanmukha) : A name of Kārttikeya, the war-god.

Sannati (Sannati) : Humility; one of the daughters of the patriarch Dakṣa, who was married to the *muni* Kratu.

Sannatimat (Sannatimat) : A prince, the son of Sumati.

Śāntā or Kāntā (Santa or Kanta) : The beautiful daughters of king Lomapāda of Aṅgas, who was married to Ṛṣyaśṛṅga (q.v.). In the *Uttara-Rāma-Carita* Śāntā is said to have been a daughter of king Daśaratha, and given by him to Lomapāda to adopt.

Santana (Santana) : Mercury. The Son of the Rudra Ugra.

Śāntanu (Santanu) : A king of the lunar race, the thirteenth in descent from Kuru, the prince who gives the designation to Duryodhana and his brothers, thence called Kauravas, their cousins, the sons of Pāṇḍu being termed Pāṇḍavas. Śāntanu had four sons, Bhīṣma, Citrāṅgada, Vicitravīrya and Vyāsa. Of these the eldest and youngest both lived unmarried, the other two Citrāṅgada and Vicitravīrya both died without issue; on which, to prevent the extinction of the family, and in accordance with the ancient Hindu law, Vyāsa begot offspring on his brother's widows. The sons were Dhṛtarāṣṭra and Pāṇḍu. Dhṛtarāṣṭra had a hundred sons by Gāndhārī, the princess of Gāndhāra, of whom Duryodhana was the eldest. Pāṇḍu had five sons, the celebrated princes Yudhiṣṭhira, Bhīma, Arjuna, and the twin brothers Nakula and Sahadeva. Of these the first was remarkable for his piety and integrity; the second for his gigantic bulk and strength. Arjuna was eminent for his valour, and was the particular friend of Kṛṣṇa — Wilson, Vol. III, p. 291. See Vidura.

Santarddana (Santarddana) : A prince, the son of Dhṛṣṭaketu, Rājā of Kaikeya, or according to the *Padma*, king of Kaśmīr.

Santateya (Santateya) : A prince, the son of Raudrasva, of the house of Puru.

Santati (Santati) : The son of Alarka, who became king and succeeded his father as sovereign of Benares, but whose reign was only that of an ordinary mortal, though his father is said to have reigned as a youthful monarch for sixty thousand and sixty hundred years.

Santi (Santi) : 1. Placidity, a property of sensible objects, according to the Sāṁkhya philosophy; 2. The Indra of the tenth *manvantara*; 3. A brāhmaṇa, pupil of Aṅgiras, who having suffered the holy fire to go out in his master's absence, prayed to Agni, and so propitiated him, that he not only relighted

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the flame but desired Śānti to demand a further boon; 4. A prince, the son of Nīla; 5. A daughter of Dakṣa, 'Expiation', and wife of Dharma.

Śāntideva (Santideva) : A daughter of Devaka, who was married to Vasudeva.

Santoṣa (Santosha) : Content. The son of Dharma by his wife Tuṣti, (Resignation) one of the daughters of Dharma.

Sapeijon (Sapeijon) : A teacher of the *White Yajuṣ* and founder of several schools.

Sapiṇḍana (Sapindana) : An ancestral *śrāddha*, performed at the expiration of twelve months after the death of a person. The practices of this rite are the same as those of the monthly obsequies, but a lustration is made with four vessels of water, perfumes, and sesamum; one of these vessels is considered as dedicated to the deceased, the other three to the progenitors in general; and the contents of the former are to be transferred to the other three, by which the deceased becomes included in the class of ancestors to whom worship is to be addressed with all the ceremonies of the *śrāddha*.

Sapiṇḍas (Sapindas) : Relations connected by offerings of cakes to common ancestors; they extend to seven degrees, ascending or descending.

Saptadaśa (Saptadasa) : A collection of hymns created from the western mouth of Brahmā, along with the *Sāmaveda*, &c.

Śarabha (Sarabha) : A monkey chief in the army of Surgīva, who was fighting the *rākṣasa*s in Laṅkā, but threw down his weapons and fled at the sight of Kumbhakarṇa. He was recalled by the angry taunts of Aṅgada.

Śarabhaṅga (Sarabhanga) : A celebrated devotee described in the *Rāmāyaṇa*. He was visisted by Indra and invited to return with him to heaven; and when asked afterwards by Rāma the reason of Indra's coming to his hermitage, Śarabhaṅga replied, "O Rāma, the sovereign of the gods or demons came to take me to the heaven of Brahmā, which I have gained by my severe austerities; but knowing that you were not far off I would not depart to heaven until I had seen you." Śarabhaṅga then said, "Behold, now while I put off this body, as a serpent casts its slough!" Then the sage prepared a fire, offered *ghī*, and entered the flame; the fire consumed his body; and a youth, bright as the fire, was instantly produced; and in this shape, Śarabhaṅga sought the heaven of the sages who had devoted their lives to religious austerities, and passing by the heaven of the gods, he ascended to the heaven of Brahmā.

Saradvat (Saradwat) : The husband of Ahalyā and father of Satyadhṛti.

Saragu or Sarju (Saragu or Sarju) : A river, commonly identified with the Devā; but though identical through great part of their course, they rise as different streams, and again divide and enter the Ganges by distinct branches.

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Saramā (Sarama) : A daughter of Dakṣa and wife of Kaśyapa; she is said to be the mother of canine animals. — *Viṣṇu Purāṇa*, 122.

Śaramā (Sarama) : One of the female guardians placed over Sītā when she was a captive in Laṅkā. This elderly *rākṣasī* differed from the others, and was of a kind disposition. The beauty and misfortune of the gentle princess touched her with pity; and in the extremity of Sītā's distress, when an attempt had been made to convince her that Rāma was dead, Śaramā took the fainting Sītā in her arms, bending tenderly over her, whispered comforting words in her ears: "He is not dead, my gentle singing bird: thy hero is not dead. It was a cruel trick of magic, meant to conquer thee by robbery of hope." Then Śaramā told how she had heard Rāvaṇa and the wizard plan this scheme for persuading Sītā her hero was no more. Further, the kindly *rākṣasī* narrated the landing of a vast army, that seemed to have sprung from the bosom of the sea.

Sāraṅgī (Saringi) : A musical instrument, in appearance like a violin, and is played with a bow. It is used on all festive occasions, and dancing girls frequently play on it during their performances.

Śaraṇu (Saranu) : One of the ministers of Rāvaṇa, who was sent with Sūka to spy out the army of Rāma, and obtain information of the chief heroes and counsellors. See SŪKA.

Saraṇu (Saranu) : One of the sons of Vasudeva, by his wife Rohiṇī.

Saraṇyū (Saranyu) : The daughter of Tvaṣṭṛ, who was given in marriage to Vivasvat, the son of Aditi. Saraṇyū became the mother of the two Aśvins. Dr. Muir quotes the following text: "Saraṇyū, the daughter of Tvaṣṭṛ, bore twins to Vivasvat. She then substituted for herself another female of similar appearance, and fled in the form of a mare. Vivasvat in like manner, assumed the shape of a horse and followed her. From their intercourse sprang two Aśvins, while Manu was the offspring of Savarṇā (or 'the female of like appearance')." Another text is: "Tvaṣṭṛ had twin children, Saraṇyū and Triśiras. He gave Saraṇyū in marriage to Vivasvat, to whom she bore Yama and Yamī, who were also twins. Creating a female like herself without her husband's knowledge, and making the twins over incharge to her, Saraṇyū took the form of a mare and departed. Vivasvat, in ignorance, begot, on the female who was left, Manu, a royal *ṛṣi*, who resembled his father in glory." But discovering that the real Saraṇyū had gone away, he followed her in the shape of a horse, and from their intercourse sprang the two *kumāras* (youths) Nāsatya and Dasra, who are lauded as Aśvins (sprung from a horse.) — *Muir, OST*, Vol. V, p. 228.

Sarasvat (Sarasvat) : A river god, the consort of Sarasvatī, who rolls along his fertilizing waters, and is invoked by the worshippers who are seeking for wives and offspring, as well as for plenty and protection. — *OST*, V, 340.

Sārasvata (Sarasvata) : **1.** A sage who related the *Viṣṇu Purāṇa* to

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Parāśara; **2**. A Vyāsa in the ninth *dvāpara* age. In the notes to the Viṣṇu *Purāṇa*, a legend is given from the *Mahābhārata* in which it is said "that during a great drought the brāhmaṇas, engrossed by the care of subsistence, neglected the study of the sacred books, and the Vedas were lost. The ṛṣi Sārasvata alone, being fed with fish by his mother Sarasvatī, the personified river so named, kept up his studies, and preserved the Hindu scriptures. At the end of the famine the brāhmaṇas repaired to him to be taught, and sixty thousand disciples again acquired a knowledge of the Vedas from Sārasvata. This legend appers to indicate the revival, of more probably the introduction, of the Hindu ritual by the race of brāhmaṇas, or the *people* called Sārasvata; for according to the Hindu geographers, it was the name of a nation, as it still is the appellation of a class of brāhmaṇas who chiefly inhabit the Punjab. The Sārasvata brāhmaṇas are met with in many parts of India, and are usually fair-complexioned, tall, and handsome men. They are classed in the *Jāti-mālā*s, or popular lists of castes, amongst the five Gaura brāhmaṇas, and are divided into ten tribes: they are said also to be especially the *purohita*s or family priests of the kṣatriya or military castes: circumstances in harmony with the purport of the legend, and confirmatory of the Sārasvatas of the Punjab having been prominent agents in the establishment of the Hindu religion in India. The holy land of the Hindus, or the primary seat, perhaps, of Brāhmaṇism, has for one of its boundaries the Sarasvati river." — *VP*, 285.

Sārasvata (Sarasvata) : A dialect of Sanskrit; the term is employed by Mr. Colebrooke to designate that modification of Sanskrit, which is generally termed Prākṛt.

Sārasvatas (Sarasvatas) : A tribe of brāhmaṇas which occupied the banks of the river Sarasvatī. See above, under SĀRASVATA.

Sarasvatī (Sarasvati) : The consort of Brahmā and the goddess of wisdom, knowledge, science, art, learning and eloquence, the patroness of music and inventor of the Sanskrit language and Devanāgarī letters. 'She is represented as a young female, of fair complexion, with four arms and hands. In one of the two right hands she holds a flower, which she offers to her husband, by whose side she is continually standing, and in the other a book of palm leaves, indicating that she is fond of learning, and imparts knowledge to those who study. In one of her two left hands she holds a string of pearls, called Śivamālā, which serve her as a rosary, and in the other a *ḍamaru*, or small drum. An annual festival is celebrated in her honour. She dwells among men, but her special abode is *Brahma-loka*, with Brahmā her husband.'

The name Sarasvatī means flowing, and is applied to a celebrated river as well as to the goddess of speech. The river rises in the mountains north-east of Delhi. Sarasvatī was also the name of one of the daughters of Dakṣa who was married to Dharma.

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"Sarasvatī, by the standard mythological athorities, is the wife of Brahmā, and the goddess presiding over letters and arts. The Vaiṣṇavas of Bengal have a popular legend that she was the wife of Viṣṇu, as were also Lakṣmī and Gaṅgā. The ladies disagreed; Sarasvatī, like the other prototype of learned ladies, Minerva, being something of a termagant, and Viṣṇu, finding that one wife was as much as even a god could manage, transferred Sarasvatī to Brahmā, and Gaṅgā to Śiva, and contented himself with Lakṣmī alone. It is worthy of remark that Srasvatī is represented as of a white colour, without any superfluity of limbs, and not unfrequently of a graceful figure, wearing a slender cresent on her brow, and sitting on a lotus." — WILSON'S *Works*, Vol. II, pp. 187-8.

"Sarasvatī is a goddess of some, though not of very great importance, in the *Ṛgveda*. As observed by Yāska, she is celebrated both as a river and a deity. She was no doubt primarily a river deity, as her name, 'the watery', clearly denotes, and in this capacity she is celebrated in a few separate passages. Allusion is made in the hymns and in the brāhmaṇas to sacrifices performed on the banks of this river, and the adjoining Dṛṣadavatī: and the Sarasvatī in particular seems to have been associated with the reputation for sanctity which was ascribed to the whole region, called Brahmāvartta, lying between those two small streams, and situated immediately to the westward of the Jumnā. The Sarasvatī thus appears to have been to the early Indian what the Ganges (which is only twice named in the *Ṛgveda*) became to their descendants. When once the river had acquired a divine character, it was quite natural that she should be regarded as the patroness of the ceremonies which were celebrated on the margin of her holy waters, and that her direction and blessing should be invoked as essential to their proper performance and success. The connection into which she was thus brought with sacred rites may have led to the further step of imagining her to have an influence on the composition of the hymns which formed so important a part of the proceedings, and of identifying her with Vāca, the goddess of speech. At least, I have no other explanation to offer of this double character and identification.

Sarasvatī is frequently invited to the sacrifices along with other goddesses Ilā, Mahī, Varutrī, who however were not, like her, river nymphs, but personifications of some department of religious worship or sacred science.

In many of the passages where Sarasvatī is celebrated, her original character is distinctly preserved. Thus in two places she is mentioned along with rivers, or fertilizing waters. She is spoken of as having seven sisters, as one of seven rivers, and as the mother of streams. In another place she is said to pour on her fertilizing waters, to surpass all other rivers, and to flow pure from the mountains to the sea. She is called the best of mothers, of rivers, and of goddesses.

In the later mythology, as is well known, Sarasvatī was identified with Vāca, and became, under different names, the spouse of Brahmā, and the

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goddess of wisdom and eloquence, and is invoked as a Muse. In the *Mahābhārata* she is called the mother of the Vedas, and the same is said of Vāca in the *Taitt Brā*. In the Śāntiparva it is related that when the *brahmarṣi*s were performing austerities, prior to the creation of the universe,"a voice derived from Brahmā entered into the ears of them all; the celestial Sarasvatī was then produced from the heavens." — *OST*, V, 337-43.

Sarasvatī-Kaṇṭhābharaṇa (Sarasvati-Kanthabharana): A work ascribed to Bhoja Rāja. It treats generally of poetical or rhetorical composition, in five books, the last of which comprehends many of the details peculiar to dramatic writing.

Sardhava (Sardhawa) : Confidence. One of the Caritas, or states of mind, which the Buddhist priest is taught to cultivate. The priest who has attained this condition is known by his being always cheerful; by the pleasure he has in hearing the sacred writings, and by the general excellence of his conduct.

Śārdūlā (Sardula) : A daughter of Krodhavaśa, and mother of bards, *laṅgūr*s, and tigers.

Sārikā (Sarika) : (Grakula religiosa) A small bird better known by the name of *mainā*. It is represented as a female while the parrot is described as a male bird; and as these two have, in all Hindu tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female. They are thus represented in the fourth section of that entertaining collection, the *Baitāl Pacīsī*: "The *mainā* said 'Men are devoid of religion, sinful, treacherous, and murderers of women.' The parrot replied, 'woman is also deceitful, false, silly, avaricious, and a murderess." Ladies have always been distinguished for maintaining pet animals; and the fancy seems to have been equally prevalent in the East and West, and in ancient or modern times. In the *Meghadūta* the Sārikā is the favourite bird of the wife of the Yakṣa, and may rival, says Wilson, the Swallow of Lesbia, 'Passer delicix meae puellae', and Bullfinch of Mrs. Throckmorton."

Sarmajaya (Sarmajaya) : A prince, the son of Śvaphalka.

Śarman (Sarman) : An appropriate name for a brāhmaṇa, affixed to the appellation of a god; both to be given by the father the tenth day after the birth of the child. — *Viṣnu Purāṇa*, 297.

Śarmiṣṭhā (Sarmishta): The daughter of Vṛṣaparvan, and one of the wives of king Yayāti. She was the mother of Puru, who gave his youth to his father, receiving in exchange Yayāti's infirmities.

Sarpa (Sarpa): The name of one of the eleven Rudras according to the *Vāyu* list.

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Sarpi (Sarpi) : The wife of the Rudra Śiva, whose place is the air.

Saru (Saru) : One of the sons of Vasudeva by his wife Rohiṇī.

Sarva (Sarva) : One of the eight modifications or manifestations of Rudra; the one whose station is the earth. — *Viṣṇu Purāṇa*, 58.

Sārvabhauma (Sarvabhaumna) : A prince, the son of Vidūratha, a descendant of Kuru.

Sarvaga (Sarvaga) : **1.** A son of the sage Paurṇamāsa, of the race of marīci; **2.** one of the Pāṇḍava princes, the son of Bhīma.

Sarvamāyā (Sarvamaya) : All deceit; the *rākṣasa* priest of Rāvaṇa.

Sarveśvara (Sarvesvara) : One of the names of the Supreme Being, meaning "The Lord of all". Ziegenbalg writes, "When the Hindus speak of the highest Divine Being as altogether spiritual and immaterial, they talk quite reasonably. They take for unquestionable truth all that Christians believe of God's nature and attributes, saying that there is but one God, who is purely spiritual, incomprehensible eternal, almighty, omniscient, all-wise, holy, true, just, gracious and merciful; who creates, upholds, and governs all; who has pleasure in dwelling with mankind and making them happy, both in this world and the world to come; wherefore to serve him is happiness. The names they give to this Divine Being are altogether expressive of divine attributes."

Saryatas (Saryatas) : Sons of Sāryātas, descendant of Raivata, who through fear of *rākṣasa*s took refuge in forests and mountains, and afterwards, according to the legends, became renowned in all regions.

Saryāti (Saryati) : **1.** One of the sons of the great Manu Vaivasvata; **2.** A son of Nahuṣa, according to the list in the *Liṅga Purāṇa*.

Śaśa (Sasa) : A portion of Jambu-dvīpa reflected in the lunar orb as in a mirror.

Śaśada (Sasada) : The son of Ikṣvāku, who on the death of his father succeeded to the sovereignty of Ayodhyā, or as the *Viṣṇu Purāṇa* has it, to the dominion of the earth.

Śaśadharman (Sasadharman) : One of the Mauryan kings, or descendants of Candragupta, king of Magadha.

Śaśavinda (Sasavinda) : A prince, the son of Citraratha; celebrated as the lord of the fourteen great gems; or articles the best of their kind, seven animate and seven inanimate; a wife, a priest, a general, a charioteer, a horse, an elephant, and a body of foot-soldiers; or instead of the last three, an executioner, an encomiast, a reader of the Vedas: and a chariot, an umbrella, a jewel, a sword, a shield, a banner, and a treasure. The *Viṣṇu Purāṇa* states that he had a hundred thousand wives and a million of sons!

Sāṣṭāṅga (Sashtanga) : A mode of prostration by which eight parts of the

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body, viz., the two hands, the two feet, the breast, the forehead, and the two shoulders, are made to touch the ground at the same time.

Śāstra-devatās (Sastra-devats) : Gods of the divine weapons; a hundred are enumerated in the *Rāmāyaṇa*, and they are there termed the sons of Kriāsva by Jaya and Vijaya, daughters of the Prajāpati, that is, of Dakṣa.

Śāśvata (Saswat) : One of the kings of Mithilā, the son of Śruta.

Ṣaṭ Tila Dānam (Shat Tila Danam) : The object of this festival is the removal or expiation of sin; it is a sort of continuation of the Bhaimyekādaśī. As the name implies, six different acts are to be performed, in all which *tila* or sesamum seeds, are an essential ingredient. The person who observes the rite is to bathe in water in which they have been steeped — to anoint himself with a paste made of them — to offer them with clarified butter upon fire — to present them with water to the manes of his ancestors — to eat them — to give them away. The consequences of so doing are purification from sin, exemption from sickness and misfortune, and a sojourn in Indra's heaven for thousands of years. According to the *Brahma Purāṇa*, Yama created sesamum after long and arduous penance upon this day, whence its sanctity.

Śata Sāṁkhyas (Sata Sankhyas) : A class of deities in the tenth *manvantara*.

Śatabali (Satabali) : A distinguished general in the army of the monkey king Sugrīva. [From the Appendix →] One of the generals of monkey king Sugrīva.

Śatabhiṣā (Satabhsha) : A lunar mansion in *mṛgavīthi* in the southern Avaśthāna.

Śatadhanu (Satadhanu) : **1.** A king in the olden time celebrated on account of the great virtue of his wife Śaivyā, under whose name the history of Śatadhanu will be found; **2.** One of the sons of Hṛdika, of the Yādava race.

Śatadru (Satadru) : "The hundred channelled", the river Sutlej. It is the Zardras of Ptolemy, the Hesidrus of Pliny. — *Notes to Viṣṇu Purāṇa*.

Śatadyumna (Satadyumna) : **1.** One of the ten sons of the Manu Cākṣuṣa; **2.** One of the kings of Mithilā, the son of Bhānumat.

Śatajit (Satajit) : **1.** One of the kings of Bhārata, the son of Rāja; **2.** A son of Sahasrajit of the Yādava race; **3.** One of the sons of Bhajmāna.

Śātakarṇi (Satakarni) : The name or title of several Āndhra princes.

Śatānanda (Satananda) : The son of Gautama by Ahalyā. According to the *Rāmāyaṇa*, Śatānanda was the family priest of Janaka, the father of Sītā. [From the Supplement →] The family priest of king Janaka.

Śatānīka (Satanika) : **1.** One of the Pāṇḍava princes, the son of Nakula; **2.** The son of Janamejaya, king of Bharata [From the Appendix →] The son of Janamejaya and grandson of Parīkṣit. He was killed in battle with the

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Titans, having gone to the assistance of Indra, and was succeeded in his throne by Sahasrānīka; 3. The son of Vasudāna, of the race of Puru.

Śatapatha-Brāhmaṇa (Satapatha-Brahmana): An appendix to the *White Yajurveda*, which describes a variety of solemn sacrifices in which the juice of the Soma plant is the chief ingredient. It also contains various theories of creation and wild legends which show that "the old Sanskrit philosophers found it extremely difficult to determine the difference between gods and men".

"Considered religiously the Śatapatha Brāhmaṇa appears to offer a thorough type of scepticism. Man makes gods, god makes a chief god, the chief god (Prajāpati) makes the world and gods. But the gods were mortal. Rites and austerities were invented which insure immortality. Death becomes alarmed. Death is promised that only without the body shall gods or men become immortal. But after the gods have become immortal, they are unable to determine which among them shall be greatest."*

The contents of the *Śatapatha Brāhmaṇa* are somewhat heterogeneous, and amongst other curious stories there is one relating to the Deluge, which has been already given under the article MANU.

Śatarūpā (Satarupa): The female portion of Brahmā, who, after detaching from himself the property of anger, in the form of Rudra, converted himself into two persons, the first male, or the Manu Svāyambhuva, and the first woman, or Śatarūpā: Professor Wilson says, "The division of Brahmā into two halves, designates, as is very evident from the passage in the Vedas given by Mr. Colebrooke, the distinction of corporeal substance into two sexes; Virāj being all male animals, Śatarūpā, all female animals. Śatarūpā, the bride of Brahmā, of Virāj, or of Manu, is nothing more than beings of varied or manifold forms, from *śata*, 'a hundred', and *rūpa*, 'form'; explained by the annotator in the *Harivaṁśa* by Anantarūpa, of infinite shape, and Vividharūpa, of diversified shape, being as he states, the same as *māyā* 'illusion', or the power of multiform metamorphosis." — *Viṣnu Purāṇa*, 53.

Ṣaṭatārka (Shatatarka) : The twenty-fourth lunar mansion or *nakṣatra* (q.v.).

Sātavāhana (Satavahana) : The son and successor of Dīpakarṇī, (q.v.). Dīpakarṇī, in obedience to Śiva's commands, repaired to a certain forest to hunt; and whilst thus employed, met, as he had been forewarned, a lovely boy riding upon a monstrous lion. Still acting as he had been enjoined, the king aimed an arrow at the beast, and he fell as dead. Immediately, however, up rose from the carcase a celestial form, who thus addressed the astonished monarch. 'Dismiss your apprehension; I am a Yakṣa, Sāta by name. It was my chance to see and love the beautiful daughter of a holy sage; my passion was returned; and this boy whom you behold, is our son.

* Mrs. Manning, *A&MI*.

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When the secret of our union was discovered, the angry sire condemned us both to wear the forms of brutes during the remainder of our earthly career. My bride was liberated from the effects of the curse in giving birth to her son; and your shaft has rendered me the same kind office. I am now at liberty; but ere I depart to the region of the gods, I bequeath to you this child, to cherished by you as your own.' So saying, he vanished, leaving the boy with the king, who gladly received him, and gave him the name Sātavāhana, in reference to the appellation of his father and the *vāhana*, or vehicle, on which the king had first beheld the infant mounted. Upon the death of his adoptive father. Sātavāhana succeeded to the throne and became a mighty monarch. — WILSON's *Works*, III, 183.

Śatavalaka (Satavalaka) : A pupil of Śākapūrṇi and teacher of the *Ṛgveda*.

Satayadhṛti (Sataydhriti) : **1.** One of the kings of Mithilā, the son of Mahāvīrya; **2.** The son of Sarana; **3.** The son of Dhṛtimat; **4.** The son of Śatānanda: and a proficient in military science. Being enamoured of the nymph Urvaśī, Satyadhṛti was the parent of two children, a boy and a girl; who were found exposed in a clump of long *śara* grass, by the Rājā Santana whilst out hunting.

Śatāyus (Satayus) : One of the six sons of Pururavas.

Satī (Sati) : Truth; one of the the daughters of Dakṣa, and wife of Bhava. The *Viṣṇu Purāṇa* says she abandoned her corporeal existence in consequence of the displeasure of Dakṣa: and was afterwards the daughter of Himavān by Menā; and in that character, as the only Umā, the mighty Bhava again married her. Urged by her Maheśvara went to the sacrifice of Dakṣa; the different Purāṇas furnish contradictory accounts of her share in the transaction and of the way in which she met her death. [From the Supplement →] Truth; one of the daughters of Dakṣa, whom, at the recommendation of the *ṛṣis* he espoused to Śiva; but he was never wholly reconciled to the uncouth figure and practises of his son-in-law. Having undertaken to celebrate a solemn sacrifice he invited all the gods except Śiva, which so offended Satī that she threw herself into the sacrificial-fire. [Hence the name Suttee, q.v.] To avenge her fate Śiva created Vīrabhadra and other formidable beings, and sent them to the scene of action, where they disturbed the rites, beat and mutilated the assistants, and even maltreated the gods, till Śiva was appeased and arrested their excesses. Dakṣa, who had been decapitated in the scuffle, restored to life, but the head of a ram was substituted for his own. Satī was born again as the daughter of the mountain Himālaya, and was again married to Śiva. From this, her second birth, she is called Pārvatī, the mountaineer, or Girijā, the mountain-born. The disturbance of Dakṣa's sacrifice appears to have been a favourite legend with the Hindus who excavated the cavern temples of Ellorā and Elephanṭā, the leading incidents appearing sculptured in both.

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Satrājit (Satrajit) : The son of Nighna and friend of the divine Āditya, the Sun. The *Viṣṇu Purāṇa* relates the following legend respecting him: "On one occasion, Satrājit, whilst walking along the sea-shore, addressed his mind to Sūrya, and hymned his praises; on which, the divinity appeared and stood before him. Beholding him in an indistinct shape, Satrājit said to the Sun: "I have beheld thee, lord, in the heavens, as a globe of fire. Now do thou show favour unto me, that I may see thee in thy proper form." On this, the Sun, taking the jewel called *syamantaka* from off his neck, placed it apart; and Satrājit beheld him of a dwarfish stature, with a body like burnished copper, and with slightly reddish eyes. Having offered his adorations, the Sun desired him to demand a boon; and he requested that the jewel might become his. The Sun presented it to him, and then resumed his place in the sky. Having obtained the spotless gem of gems, Satrājit wore it on his neck; and, becoming as brilliant, thereby, as the Sun himself, irradiating all the regions with his splendour, he returned to Dvārakā. The inhabitants of that city, beholding him approach, repaired to the eternal male, Puruṣottama, — who, to sustain the burthen of the earth, had assumed a mortal form (as Kṛṣṇa), — and said to him: "Lord, assuredly the (divine) Sun is coming to visit you." But Kṛṣṇa smiled, and said: "It is not the divine Sun, but Satrājit, to whom Āditya has presented the *syamantaka* gem; and he now wears it. Go and behold him without apprehension." Accordingly, they departed. Satrājit, having gone to his house, there deposited the jewel, which yielded, daily, eight loads of gold, and through its marvellous virtue, dispelled all fear of portents, wild beasts, fire, robbers, and famine.

Satrājit was ultimately killed by Śatadhanvan in order to obtain possession of the jewel.

Śatrughna (Satrughna) : The youngest of the four divine sons of Daśaratha, king of Ayodhyā. Śatrughna killed the *rākṣasa* chief Lavaṇa, and took possession of his capital Mathurā. After the destruction of the *rākṣasa*s had been completed, Śatrughna re-ascended to heaven with his three brothers.

Satva-devī (Satva-devi) : **1.** A name of Pārvatī; **2.** The name of a nurse to the children of the giant Rāvaṇa.

Satvata (Satwata) : A prince of the Yādava race, whose descendants were termed Satvatas.

Satya (Satya) : The quality of goodness, or purity, knowledge, quiescence. An incarnation of Viṣṇu in the third *manvantara*.

Satyabhāmā (Satyabhama, Satyavama) : The daughter of Satrājit and one of the wives of Kṛṣṇa. In consequence of some aspersions cast on the character of Kṛṣṇa relating to the disappearance of the *syamantaka* gem, Satrājit reflected that he had been their cause, and to conciliate Kṛṣṇa gave him to wife his daughter Satyabhāmā. When the jewel was recovered, Balabhadra claimed it as his property jointly with Kṛṣṇa, while Satyabhāmā

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demanded it as her right, as it had originally belonged to her father. She afterwards desired to possess the *pārijāta* tree, which Kṛṣṇa accordingly removed from heaven to Dvārakā, though strongly opposed by Indra and the other gods. [From the Appendix →] One of the wives of Kṛṣṇa. She is also known as one of the wives of Viṣṇu; in his *avatāra* of Kṛṣṇa she was with him, and Lakṣmī is said to have been also incarnate as Rukmiṇī.

Satyadhṛta (Satyadhrita) : A prince, the son of Puṣpavat.

Satyadhvaja (Satyadhwaja) : A prince, the son of Urjjavaha, king of Mithilā.

Satyahita (Satyahita) : A teacher of the *Ṛgveda*.

Satyajit (Satyajit) : One of the kings of Magadha, the son of Saṁhita.

Sātyaka (Satyaka) : A prince, the son of Śini.

Satyakarman (Satyakarman) : One of the kings of Aṅga, the son of Dhṛtavrata.

Satyaketu (Satyaketu) : A king of Kāśī, the son of Sukumāra, a descendant of Alarka.

Satyaloka (Satyaloka) : The world of infinite wisdom and truth, the inhabitants of which never again know death. It is said in the *Viṣṇu Purāṇa* to be situated one hundred and twenty millions of leagues above Dhruva.

Satyanetra (Satyanetra) : A sage, one of the sons of Atri, according to the series in the *Vāyu*.

Satyaratha (Satyaratha) : One of the kings of Mithiilā, the son of Mīnaratha.

Satyarathī (Satyarathi) : The son and successor of the above.

Satyas (Satyas) : A class of deities in the third *manvantara*. (See JAYAS.)

Satyaśravas (Satyasravas) : A teacher of the *Ṛgveda*.

Satyavāk (Satyavak) : One of the noble sons of the Manu Cākṣuṣa.

Satyavān (Satyavan) : The son of a blind old king who had been driven from his throne and was living in the forest as a hermit, when Sāvitrī, the lovely daughter of king Aśvapati saw Satyavān and loved him. She was warned by a seer to overcome her attachment as Satyavān was a doomed man having only one year to live. But Sāvitrī replies:

> Whether his years be few or many, be he gifted with all grace
> Or graceless, him my heart hath chosen, and it chooseth not again

They are therefore married and the bride strives to forget the ominous prophecy; out as the last day of the year approaches, her anxiety becomes irrepressible. She accompanied her husband to the forest on the fatal morning with a heavy heart; while he was cutting wood a thrill of agony suddenly shot through his temples, and he called out to his wife to support him:

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Then she recieved her fainting husband in her arms, and sate herself
On the cold ground, and gently laid his drooping head upon her lap:
Sorrowing she called to mind the sage's prophecy, and reckoned up
The days and hours. All in an instant she beheld an awful shape
Standing before her, dressed in blood-red garments, with a glittering crown
Upon his head: his form, though glowing like the sun, was yet obscure,
And eyes he had like flames, a noose depended from his hand, and he
Was terrible to look upon, as by her husband's side he stood
And gazed upon him with a fiery glance. Shuddering she started up
And laid her dying Satavan upon the ground, and with her hands
Joined reverently, she thus with beating heart addressed the shape;
Surely thou art a god, such form as thine must more than mortal be,
Tell me, thou god-like being, who thou art, and wherefore thou art here?

The figure replies that he is Yama, king of death; that her husband's time has come, and that he must bind and take his spirit.

Then from her husband's body forced he out and firmly with his cord
Bound and detained the spirit, like in size and length to a man's thumb.
Forthwith the body, reft of vital being, and deprived of breath,
Lost all its grace and beauty, and became ghastly and motionless.

After binding the spirit, Yama proceeds with it towards his own quarter, the South. The faithful wife follows him closely. Yama bids her go home and prepare her husband's funeral rites; but she persists in following, till Yama, pleased with her devotion; grants her any boon she pleases *except* the life of her husband. She chooses that her husband's father, who is blind, may recover his sight. Yama consents, and bids her now return home. Still she persists in following. At last, overcome by her constancy, Yama grants a boon without exception. The delighted Sāvitrī exclaims:

'Nought, mighty king, this time that thou excepted: let my husband live:
Without him I desire not happiness, nor even heaven itself:
Without him I must die. 'So be it, faithful wife', replied the king of death,
'Thus I release him; and with that he loosed the cord that bound his soul.'*

— See SĀVITRI.

Satyavatī (Satyavati) : The daughter of king Gādhī, who was demanded in marriage by an elderly brāhmaṇa name Ṛcīka. The king would only consent to give his daughter on the condition that the sage should give him as the nuptial present, a thousand fleet horses whose colour should be white with one black ear. Ṛcīka, having propitiated Varuṇa, the god of the ocean, obtained from him, at (the holy place called) Aśvatīrtha, a thousand such steeds, and, giving them to the king, espoused his daughter.

* William's *Indian Epic Poetry*, pp. 37-9.

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In order to effect the birth of a son, Ṛcīka prepared a dish of rice, barley, and pulse, with butter and milk, for his wife to eat; and, at her request, he consecrated a similar mixture for her mother, by partaking of which, she should give birth to a prince of martial prowess. Leaving both dishes with his wife, — after describing, particularly, which was intended for her, and which for her mother, — the sage went forth to the forests. When the time arrived for the food to be eaten, the queen said to Satyavatī: "Daughter, all persons wish their children to be possessed of excellent qualities, and would be mortified to see them surpassed by the merits of their mother's brother. It will be desirable for you, therefore, to give me the mess your husband has set apart for you, and to eat of that intended for me; for the son which it is to procure me is destined to be monarch of the whole world, whilst that which your dish would give you must be a brāhmaṇa, alike devoid of affluence, valour, and power." Satyavatī agreed to her mother's proposal; and they exchanged messes.

When Ṛcīka returned home, and beheld Satyavatī, he said to her: "Sinful woman, what hast thou done? I view thy body of a fearful appearance. Of a surety, thou hast eaten the consecrated food which was prepared for thy mother: thou hast done wrong. In that food I had infused the properties of power, and strength, and heroism; in thine, the qualities suited to a brāhmaṇa, — gentleness, knowledge, and resignation. In consequence of having reversed my plans, thy son shall follow a warrior's propensities, and use weapons, and fight, and slay. The mother's son shall be born with the inclinations of a brāhmaṇa, and be addicted to peace and piety." Satyavatī, hearing this, fell at her husband's feet, and said: "My lord, I have done this thing through ignorance. Have compassion on me: let me not have a son such as thou hast foretold. If such there must be, let it be my grandson, not my son." The Muni, relenting at her distress, replied; "So let it be." Accordingly, in due season, she gave birth to Jamadagni; and her mother brought forth Viśvāmitra. Satyavatī afterwards became the Kauśikī river. — *VP.*

Satyavrata (Satyavrata) : A king of Ayodhyā, the seventh descent from Ikṣvāku, who obtained the appellation of Triśaṅku, and was degraded to the condition of a *cāṇḍāla* or outcaste. The *Viṣṇu Purāṇa* states that: "During a twelve year's famine, Triśaṅku provided the flesh of deer, for the nourishment of the wife and children of Viśvāmitra; suspending it upon a (spreading) fig-tree on the borders of the Ganges, that he might not subject them to the indignity of receiving presents from an outcaste. On this account, Viśvāmitra, being highly pleased with him, elevated him, in his living body, to heaven.

In a Note, Professor Wilson remarks, "The occurrence of the famine, and Satyavrata's care of the wife and family of Viśvāmitra, are told, with some variations, in the *Vāyu*, which has been followed by the *Brahma* and

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Harivaṁśa. During the famine, when game fails, he kills the cow of Vasiṣṭha; and, for the three crimes of displeasing his father, killing a cow, and eating flesh not previously consecrated, he acquires the name of Triśaṅku (*tri*, 'three', *śaṅku*, 'sin'). Vasiṣṭha refusing to perform his regal inauguration, Viśvāmitra celebrates the rites, and, on his death, elevates the king, in his mortal body, to heaven. The *Rāmāyaṇa* relates the same circumstance, but assigns to it a different motive,—Viśvāmitra's resentment of the refusal of the gods to attend Triśaṅku's sacrifice. That work also describes the attempt of the gods to cast the king down upon earth, and the compromise between them and Viśvāmitra, by which Triśaṅku was left suspended, head downwards, in mid-air, forming a constellation in the southern hemisphere, along with other new planets and stars formed by Viśvāmitra. The *Bhāgavata* has no allusion to this legend, saying that Triśaṅku is still visible in heaven. The *Vāyu* furnishes some further information from an older source: Both my copies have a blank, where it is marked; and a similar passage does not elsewhere occur: but the word should probably be *niśā*, and the whole may be thus rendered: "Men acquainted witih the Purāṇas recite these two stanzas: 'By the favour of Viśvāmitra, the illustrious Triśaṅku shines in heaven, along with the gods, through the kindness of that sage. Slowly passes the lovely night in winter, embellished by the moon, decorated with three watches, and ornamented with the constellation Triśaṅku.' " This legend is, therefore, clearly astronomical, and alludes, possibly, to some reformation of the sphere by Viśvāmitra, under the patronage of Triśaṅku, and in opposition to a more ancient system advocated by the school of Vasiṣṭha. It might be no very rash conjecture, perhaps, to identifiy Triśaṅku with Orion, the three bright stars of whose belt may have suggested the three *śaṅku*s (stakes or pins) which form his name.

"The seven ancient *ṛṣi*s or saints, as has been said before, were the seven stars of Ursa Vajor. The seven other new saints which are here said to have been created by Viśvāmitra, should be seven new southern stars, a sort of new Ursa. Von Schlegel thinks that this mythical fiction of new stars created by Viśvāmitra may signify that these southern stars, unknown to the Indians as long as they remained in the neighbourhood of the Ganges, became known to them at a later date when they colonised the southern regions of India."—GORRESIO.

Satyavrata (Satyavrata) : The original name of Triśaṅku (q.v.).

Satyayajña (Satyayjna) : The observance of truth; one of the great obligations of brāhmaṇas.

Saubhari (Saubari) : A devout sage, learned in the Vedas, of whom the following extraordinary legend is narrated. He spent twelve years immersed in a lake, the soveriegn of the fish in which, named Sammada, had a very numerous progeny. His children and his grandchildren were wont to frolic around him, in all directions; and he lived amongst them happily, playing

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with them night and day. Saubhari, the sage, being disturbed in his devotions, by their sports, contemplated the patriarchal felicity of the monarch of the lake, and reflected : "How enviable is this creature, who, although born in a degraded state of being, is ever thus sporting cheerfully amongst his offspring and their young! Of a truth, he awakens, in my mind, the wish to taste such pleasure; and I, also, will make merry amidst my children." Having thus regarded, the *muni* came up, hastily, from the water, and, desirous of entering upon the condition of a householder, went to Māndhātṛ, to demand one of his daughters as his wife. As soon as he was informed of the arrival of the sage, the king rose up from his throne, offered him the customary libation, and treated him with the most profound respect. Having taken a seat, Saubhari said to the Rāja: "I have determined to marry. Do you, king, give me one of your daughters, as a wife? Disappoint not my affection. It is not the practice of the princes of the race of Kākutstha to turn away from compliance with the wishes of those who come to them for succour. There are, O monarch, other kings of the earth to whom daughters have been born; but your family is, above all, renowned for observance of liberty in your donations to those who ask your bounty. You have, O prince, fifty daughters. Give one of them to me; that so I may be relieved from the anxiety I suffer through fear that my suit may be denied."

When Māndhātṛ heard this request, and looked upon the person of the sage, emaciated by (austerity and) old age, he felt disposed to refuse his consent: but, dreading to incur the anger and imprecation of the holy man, he was much perplexed, and, declining his head, was lost awhile in thought. The *ṛṣi*, observing his hesitation, said: "On what, O Rājā, do you meditate? I have asked for nothing which may not be readily accorded. And what is there that shall be unattainable to you, if my desires be gratified by the damsel whom you must needs give unto me?" To this, the king, apprehensive of his displeasure, answered and said: "Grave sir, it is the established usage of our house to wed our daughters to such persons only as they shall themselves, select from suitors of fitting rank; and, since this your request is not yet made known to my maidens, it is possible to say whether it may be equally agreeably to them as it is to me. This is the occasion of my perplexity; and I am at a loss what to do." This answer of the king was fully understood by the *ṛṣi*, who said to himself: "This is merely a device of the Rājā, to evade compliance with my suit. He has reflected that I am an old man, having no attractions for women, and not likely to be accepted by any of his daughters. Even be it so: I will be a match for him." And he then spake aloud, and said: "Since such is the custom, mighty prince, give orders that I be admitted into the interior of the palace. Should any of the maidens, your daughters, be willing to take me for a bridegroom, I will have her for my bride. If no one be willing, then let the blame attach alone to the years that I have numbered." Having thus spoken, he was silent.

Māndhātṛ, unwilling to provoke the indignation of the *muni*, was

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accordingly, obliged to command the eunuch to lead the sage into the inner chambers; who, as he entered the apartments, put on a form and features of beauty far exceeding the personal charms of mortals, or even of heavenly spirits. His conductor, addressing the princesses, said to them: "Your father, young ladies, sends you this pious sage, who has demanded of him a bride; and the Rājā has promised him, that he will not refuse him any one of you who shall choose him for her husband." When the damsels heard this, and looked upon the person of the *ṛṣi*, they were equally inspired with passion and desire, and, like a troop of female elephants disputing the favours of the master of the herd, they all contended for the choice. "Away away, sister!" said each to the other : "this is my election; he is my choice; he is not a meet bridegroom for you; he has been created, by Brahmā, on purpose for me, as I have been created in order to become his wife; he has been chosen, by me, before you; you have no right to prevent his becoming my husband." In this way arose a violent quarrel amongst the daughters of the king, each insisting upon the exclusive election of the *ṛṣi*; and, as the blameless sage was thus contended for by the rival princesses, the superintendent of the inner appartments, with a downcast look, reported to the king what had occurred. Perplexed, more than ever, by this information, the Rājā exclaimed: "What is all this? And what am I to do now? What is it that I have said?" And, at last, although with extreme reluctance, he was obliged to agree that the *ṛṣi* should marry all his daughters.

Having then wedded, agreeably to law, all the princesses, the sage took them home to his habitation, where he employed the chief of architects, Viśvakarman, — equal, in taste and skill, to Brahmā himself, — to construct separate palaces for each of his wives: he ordered him to provide each building with elegant couches, and seats, and furniture, and to attach to them gardens and groves, with reservoirs of water, where the wild-duck and the swan should sport amidst beds of lotus flowers. The divine artist obeyed his injunctions, and constructed splendid apartments for the wives of the *ṛṣi*; in which, by command of Saubhari, the inexhaustible and divine treasure called Nanda took up his permanent abode; and the princeses entertained all their guests and dependants with abundant viands of every description and the choicest quality.

After some period elapsed, the heart of king Māndhātṛ yearned for his daughters; and he felt solicitous to know whether they were happily circumstanced. Setting off, therefore, on a visit to the hermitage of Saubhari, he beheld, upon his arrival, a row of beautiful crystal palaces, shining as brilliantly as the rays of the sun, and situated amidst lovely gardens and reservoirs of pellucid water. Entering into one of these magnificent palaces, he found and embraced a daughter, and said to her, as the tears of affection and delight trembled in his eyes: "Dear child, tell me how it is with you. Are you happy here, or not? Does the great sage treat you with tenderness? Or do you revert, with regret, to your early home?" The princess replied: "You

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behold, my father, how delightful a mansion I inhabit, — surrounded by lovely gardens and lakes, where the lotus blooms, and the wild swans murmur. Here I have delicious viands, fragrant unguents, costly ornaments, splendid raiment, soft beds, and every enjoyment that affluence can procure. Why, then, should I call to memory the place of my birth? To your favour am I indebted for all that I possess. I have only one cause of anxiety, which is this: my husband is never absent from my dwelling; solely attached to me, he is always at my side; he never goes near my sisters; and I am concerned to think that they must feel mortified by his neglect: this is the only circumstance that gives me uneasiness."

Proceeding to visit another of his daughters, the king, after embracing her, and sitting down, made the same enquiry, and received the same account of the enjoyments with which the princess was provided. There was, also the same complaint, that the *ṛṣi* was wholly devoted to her, and paid no attention to her sisters. In every palace, Māndhātṛ heard the same story, from each of his daughters, in reply to his questions; and, with a heart overflowing with wonder and delight, he repaired to the wise Saubhari, whom he found alone, and after paying homage to him, thus addressed him: "Holy sage, I have witnessed this thy marvellous power. The like miraculous faculties I have never known any other to possess. How great is the reward of thy devout austerities!" Having thus saluted the sage, and been received by him, with respect, the Rājā resided with him for sometime, partaking of the pleasures of the place, and then returned to his capital.

In the course of time, the daughters of Māndhātṛ bore to Saubhari a hundred and fifty sons; and, day by day, his affection for his children became more intense, and his heart was wholly occupied with the sentiment of self. "These my sons," he loved to think, "will charm me with their infant prattle; then they will learn to walk; they will, then, grow up to youth, and to manhood; I shall see them married, and they will have children; and I may behold the children of those children." By these and similar reflections, however, he perceived that his anticipations everyday out-stripped the course of time; and, at last, he exclaimed: "What exceedinig folly is mine! There is no end to my desires. Though all I hope should come to pass for ten thousand or a hundred thousand years, still new wishes would spring up. When I have seen my infants walk; when I have beheld their youth, their manhood, their marriage, their progeny; still my expectations are unsatisfied, and my soul yearns to behold the descendants of their descendants. Shall I even see them, some other wish will be engendered; and, when that is accomplished, how is the birth of fresh desires to be prevented? I have at last, discovered, that there is no end to hope, until it terminate in death; and that the mind which is perpetually engrossed by expectation can never be attached to the supreme spirit. My mental devotions, whilst immersed in water, were interrupted by attachment to my friend the fish. The result of that connexion was my marriage; and insatiable desires are the consequences

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of my married life. The pain attandant upon the birth of my single body is now augmented by the cares attached to fifty others, and is further multiplied by the numerous children whom the princesses have borne to me. The sources of affliction will be repeatedly renewed by their children, and by their espousals, and by their progeny, and will be infinitely increased: a married life is a mine of individual anxiety. My devotions, first disturbed by the fish of the pool, have since been obstructed by temporal indulgence; and I have been beguiled by that desire for progeny which was communicated to me by association with Sammada. Separation from the world is the only path of the sage to final liberation: from commerce with mankind innumerable errors proceed. The ascetic who has accomplished a course of self-denial falls from perfection, by contracting worldly attachments. How much more likely should one so fall, whose observances are incomplete! My intellect has been a prey to the desire of married happiness: but I will, now, so exert myself, for the salvation of my soul, that exempt from human imperfections, I may be exonerated from human sufferings. To that end, I will propitiate, by arduous penance, Vishṇu, the creator of the universe, whose form is inscrutable, who is smaller than the smallest, larger than the largest, the source of darkness and of light, the sovereign god of gods. On his everlasting body, which is both discrete and indiscrete substance, illimitably mighty, and identical with the universe, may my mind, wholly free from sin, be ever steadily intent, so that I may be born no more! To him I fly for refuge; to that Viṣṇu who is the teacher of teachers, who is one with all beings, the pure eternal lord of all, without beginning, middle, or end, and besides whom is nothing." — *VP*.

Saudāsa (Saudasa) : A prince, the son of Sudāsa; named also Mitrasaha, to which the reader is referred for the legend of his life.

Saumanas (Saumanas) : One of the four elephants who are said to uphold the earth: the western quarter is assigned to the robust Saumanas. See VIRUPĀKṢA.

Saumitri (Saumitri) : A teacher of the *Sāmaveda*.

Saumya (Saumya) : A division of the Varṣa of Bhārata.

Saunahotra (Saunahotra) : A *ṛṣi*, the son of Sunahotra. On one occasion Indra himself went to a sacrifice of the *ṛṣi* in order to please him. The great *asuras*, thinking that Indra was above, and wishing to take him, surrounded the sacrificial enclosure. Indra, however, perceived it, and taking the guise of *ṛṣi*, he went away. The *asuras*, seeing the sacrificer again, seized Saunahotra, taking him for Indra. He pointed out Indra to them and was released by the *asuras*.— *ASL*, 231.

Śaunaka (Saunaka) : **1.** A teacher of the *Atharvaveda*; **2.** The son of Ghṛtsamada according to the *Viṣṇu Purāṇa*, but Professor Wilson remarks that this is probably an error, as several other Purāṇas agree in making him

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the son of Śunaka. It was Śaunaka who established the distinctions of the four castes. See *ASL*, 232-6.

Saurāṣṭras (Saurashtras) : The people of Sūrat; the Surastrene of Ptolemy.

Sauṣkala (Saushkala) : A messenger of Rāvaṇa, who was sent to demand Sītā in marriage for his master, but refused on his part to submit to the test of bending Śiva 's bow. Sauṣkala waited until Rāma had won Sītā, when he departed, highly indignant, to convey the information to his master.

Sauvirai (Sauvirai) : The nations of Sindh, and Western Rājpūtāna.

Savala (Savala) : One of the sons of Priyavrata, who was nominated by his father to be the monarch of the *dvīpa* of Puṣkara.

Savalāsvas (Savalaswas) : Dakṣa, at the command of Brahmā, is said to have created various living creatures. His first four thousand sons, termed Haryasvas, were dissuaded by Nārada from propagating offspring, and dispersed themselves throughout the universe. Dakṣa then created a thousand other sons, named Savalāsvas, who were desirous of engendering posterity, but were dissuaded by Nārada, in a similar manner. They said to one another "what the sage has observed is perfectly just". We must follow the path that our brothers have travelled, and when we have ascertained the extent of the universe, we will multiply our race. Accordingly they scattered themselves through the regions, and, like rivers flowing into the sea, they returned not again.

Savana (Savana) : One of the seven sons of the *muni* Vaṣiṣtha.

Savarṇā (Savarna) : **1.** The daughter of the ocean who was married to king Prācīnavarhiṣ, to whom she had been previously betrothed. She was the mother of the Pracetasas, q.v.; **2.** The "female of like appearance" who was substituted by Saraṇyū, when she fled from Vivasvat. Savarṇā became the mother of Manu.— *OST*, Vol. V, p. 228.

Sāvarṇi (Savarni) : A Manu, the son of the sun by his maid Chāyā. He is to be the Manu of the eighth *manvantara*.

Savibhāsa (Savibhasa) : One of the seven suns into which the solar rays dilate at the end of the day of Brahmā when the world is destroyed.

Savitṛ (Savitri) : **1.** One of the twelve Ādityas, the sun. "Savitṛ has established the earth by supports; Savitṛ has fixed the sky in unsupported space: Savitṛ has milked the atmosphere, restless (or noisy) as a horse [or, Savitṛ has extracted from the atmosphere the ocean, &c., restless as a horse;] — the ocean fastened on the unpassable expanse. Savitṛ, son of the waters, knows the place where the ocean supported, issued forth. From him the earth, from him the atmosphere, arose; from him the heaven and earth extended." The sun also whose place is on the sky is called Savitṛ. [From the Appendix →] One of the twelve Ādityas. Sūrya and Savitṛ are exact personifications of the sun. It is under these two different appellations that

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the sun is chiefly celebrated in the *Ṛgveda*. Savitṛ is permanently the golden deity; being *hiraṇyākṣa*, golden-eyed; *hiraṇya-hasta*, golden-handed, &c. Luminous in his aspect, he ascends a golden car, drawn by radiant, brown, white-footed horses; and beholding all creatures he pursues an ascending and descending path. Surrounded by a golden lustre, he illunminates the atmosphere and all the regions of the earth. His robust and golden arms, which he stretches out to bless, and infuse energy into all creatures, reach to the utmost ends of heaven. In one place, however, he is called *ayohanu*, the iron-jawed, though even there the commentator says that *ayas*, which ordinarily means iron, is to be rendered by gold. His ancient paths in the sky are said to be free from dust. He is called (like Varuṇa and others of the gods) *asura*, a divine spirit. His will and independent authority cannot be resisted by Indra, Varuṇa, Mitra, Aryaman, Rudra, or by any other being. The other gods follow his head. The waters and the wind obey his ordinance. His praises are celebrated by the Vasus, by Aditi, by the royal Varuṇa, by Mitra, and by the Aryaman. He is lord of all desirable things, and sends blessings from the sky, from the atmosphere, and from the earth. He impels the car of the Aśvins before the dawn. He is Prajāpati, the lord of all creatures, the supporter of the sky and of the world, and is supplicated to hasten to his worshippers with the same eagerness as cattle to a village, as warriors to their horses, as a cow to give milk to a calf, as a husband to his wife. He is called *viśvadeva*, "in all attributes a god". He measured (or fashioned) the terrestrial regions. He bestows immortality on the gods, as he did on the Ṛbhus, who by the greatness of their merits attained to his abode. He is prayed to convey the departed spirit to the abode of the righteous. He is supplicated to deliver his worshippers from sin.

Savitṛ is sometimes called *apām napāt*, son of the waters, an epithet which is more commonly applied to Agni.

The word *savitṛ* is not always a proper name; but is sometimes used as an epithet. — *OST*, V, 164; **2.** The Vyāsa of the fifth *dvāpara* age.

Savitra (Savitra) : The thirteenth of the *nakṣatra*s, or lunar mansions, or portions of the heavens amongst which the moon's course is divided. It is commonly called Hastā, and comprehends five stars, of which the brightest is *γ* or *s Corvi*.

Sāvitrī (Savitri) : "A king, named Aśvapati, sighed for offspring, and after praying in vain for eighteen years, the gods of heaven sent him a daughter, who grew up so "bright in her beauty", that she appeared like a child of the Immortals; and the princes around were so dazzled, that none dared to ask for her as a bride.

> So passing fair the young Sāvitrī grew
> That all adored her but none thought to woo.
> No lovelier nymph e'er left her native skies

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To dazzle mortals with her heavenly eyes;
And how might e'en the proudest chieftain dare,
To woo a Princess so divinely fair.

This distressed her father, and he said that she must go now and make choice herself.

Meekly bowed the modest maiden, with her eyes upon the ground,
And departed, as he bade her, with attendants troop'd around.
Many a hermitage she travers'd, riding in a gold-bright car;
Many a wilderness and forest, holy places near and far.

"When she came back she told of a blind old king, driven from his throne by a ruthless kinsman, living with his beloved wife in a grove; and his brave son, Satyavān, her heart has chosen. "Satyavān," she says, "has all my love."

At this announcement a *ṛṣi*, who happened to be present, exclaims, in distress, that she would choose care and grief, in choosing Satyavān. He is

Learned as the gods' own teacher, — glorious as the sun is he:
With the earth's untiring patience, and great Indra's bravery.

He is noble,

True, and great of soul,
Beautiful is he, and modest,— every sense does he control.
Gentle, brave, all creatures love him. — keeping in the righteous way,
Number'd with the holy hermits, — pure and virtuous as they.

But alas! in a year, counting from this day, "Satyavān will die." On hearing this, the king considers a marriage out of the question, and says: "Go, then, my dearest child, and choose again." But his daughter replies:

Be he virtuous or worthless, — many be his days, or few, —
Once for all I choose my husband: to that choice will I be true.

The sage and her father give way to her decided wishes: and in due time the young couple are married, and live in great happiness with the hermits in the grove. Sāvitrī, the bride, put aside her jewels, and wore the coarse raiment usually adopted by hermits; and, by her meekness and affection, won the hearts of all with whom she dwelt.

Sadly, sadly as she counted, day by day flew swiftly by,
And the fated time came nearer when her Satyavān must die.
Yet three days and he must perish, sadly thought the loving wife,
And she vowed to fast, unresting, for his last three days of life.

Her husband's father feared that the trial would be too great for her, but she answered: "Firm resolve has made me vow it; firm resolve will give me strength." She kept her vow, and maintained her fast; and when the third day dawned, and the fire of worship was kindled, and the morning rites performed, she reverently saluted the aged brāhmaṇas and her husband's honoured parents, but still refused food. Presently, her husband takes his

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axe upon his shoulder to perform his daily task of felling trees. She begs him to let her go also; he replies:

"All unknown to thee the forest; rough the part and weary thou:
How, then, will thy feet support thee, fainting from thy fasting vow?"
"Nay, I sink not from my fasting, and no weakness feel to-day:
I have set my heart on going: oh! forbid me not, I pray!"

Sāvitrī has always kept her sad secret from her husband; and he has, therefore, no idea of her real reason for wishing to accompany him. He, however, consents, and calls her attention to the lovely woods, stately peacocks, and flowers of brilliant hue; but she can look only upon him, and mourn for him as one about to die. She gathers cooling fruits, and he makes the woods resound with the strokes of his hatchet. But, soon a thrilling agony shoots through his temple. . . . She sits down upon the ground, and he rests his head upon her breast, and sleeps. But, —

Sudden, lo! before Sāvitrī stood a great and awful One;
Red as blood was his apparel, bright and glowing as the sun.
In his hand a noose was hanging; he to Satyavan stood nigh,
And upon the weary sleeper fix'd his fearful, glittering eye.

This awful apparition was Yama, god of Death, come to bind and take the spirit of Satyavān. Having done this, he moved towards the south, Sāvitrī closely following. Yama tries to persuade her to go back; but she says, no: wherever her husband goes, there she will go also. Yama praises her sweet speech, and offers her any boon except the life of Satyavān; and she begs that the blind king, her father-in-law, may be restored to sight, but without relinquishing her first request. Yama tries again and again to get rid of her, and says she will faint.

Can I faint when near my husband? where he goes my path shall be.
I will follow where thou leadest:— listen once again to me.

Nothing can induce her to return without Satyavān; and at length "love conquers death". Yama relents; the happy wife hastens to where her husband's dead body lay, and, leaning upon her faithful bosom be awakes again to sense and life. A very touching conversation follows, during which he gradually recovers his recollection: but his wife, avoiding any full explanation of what had been occurring, says:

Night's dark shadows round us fall;
When the morrow's light returneth, dearest! I will tell thee all.
Up, then, and away, I pray thee, — come unto thy parents, love!
See! the sun long time has vanish'd, and the night grows black above.

And accordingly they return to the hermitage, when Satyavān finds his father no longer blind; and every kind of happiness awaits them."* See Satyavān.

* A&MI, *Indian Epic Poetry*.

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Sena or Sein (Sena or Sein) : Sometimes written Gandharva-Sena, or Gundrusein, a *gandharva* who was condemned for an affront to Indra, to be born on earth in the shape of an ass, but on entreaty the sentence was mitigated, and he was allowed at night to re-assume the form and functions of a man. This incarnation took place at Ujein, in the reign of Rājā Sundersein, whose daughter was demanded in marriage by the ass; and his consent was obtained on learning the divine origin of his intended son-in-law, confirmed, as he witnessed, by certain prodigies. All day he lived in the stables like an ass; at night, secretly slipping out of his skin, and assuming the appearance of a handsome and accomplished young prince, he repaired to the palace and enjoyed the conversation of his beauteous bride.

In due time the princess became pregnant; and her chastity being suspected, she revealed to her father the mystery of her husband's happy nocturnal metamorphosis; which the Rājā, being conveniently concealed, himself beheld; and unwilling that his son should return to his uncouth disguise, set fire to, and consumed, the vacant ass's skin.

Although rejoiced at his release, the *gandharva* foresaw the resentment of Indra, disappointed of his vengeance; and warned his wife to quit the city, about to be overwhelmed with a shower of earth. She fled to a village as a safe distance, and brought forth a son, the celebrated Vikramāditya; and a shower of cold earth, poured down by Indra, buried the city and its inhabitants. — *As. Res.*, Vol. VI. [UJEIN.]

This legend gives a date to the catastrophe; for the prince, so renowned in his origin and birth, was not less so as a monarch and as astronomer; and his name marks an era much used all over India, commencing fifty-six years before our era. — MOOR, *HP*, p. 262.

This story is supposed to be the original form of the 'Golden Ass' of APULEIUS, which is in fact the story of Beauty and the Beast.

Senajit (Senajit) : One of the kings of Hastināpura, the son of Viśvajit.

Senānī (Senani) : One of the eleven Rudras according to the enumeration in the *Matsya Purāṇa*.

Seorī (Seori) : A tribe of aborigines who have existed side by side with the Bhars, Cherūs, Kols, Kharwārs, and other indigenous races. They resemble the gipsies of Europe. They live in light and easily made booths, and addicted to intoxicating liquors. They procure wives for their young men by kidnapping female children; and live principally by jugglery, coining false money, and theft — SHERRING.

Serpents (Serpents) : These are represented in the *Viṣṇu Purāṇa* as the progeny of Kadru, they are described as powerful and many-headed; and some as fierce and venomous. The chief are mentioned by name.

Śeṣa (Sesha) : Eternal matter in which Viṣṇu reposes during the night of Brahmā when the destructive power only is in operation. It is represented

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as an immense snake, forming by its many coils, a bed on which Viṣṇu sleeps, and with its thousand heads erect, to form a canopy over Viṣṇu's head, and to present the idea of defence against any invasion of the sleeper's repose. Śeṣa is also said to support the eight elephants which support the world. The name Śeṣa is considered by Sir William Jones and others to designate abstract eternity, but the emblem does not altogether correspond with the Egyptian hieroglyphic used for this purpose. The literal meaning is primal serpent, and many of the Hindu legends introduce this snake. In the Purāṇas there is an account of a dispute between it and *Vāyu*, regent of the wind. The latter blew with all his strength against the thousand peaks of Mount Meru and Śeṣa covered everyone of the peaks, each by one of his thousand heads. The sanctity of Tṛpiti, a hill in the north of Mysore is derived from a traditionary version of this legend. Vāyu is said to have ceased blowing for a time when Śeṣa lifted up one head to ascertain the cause, and Vāyu suddenly blew off the exposed peak, which was carried through the air and fell at Tṛpiti, conferring on the place the sanctity of Mount Meru. At the Seven Pagoḍās, near Madras, there is a good sculpture of Śeṣa in one of the hill caves. The subject is a favourite one with the Vaiṣṇavas. Sir C. Wilkins thus describes one in the north of India, the rock of Icangiri in the province of Bihar. Among the images carved in relief in the surface of the rock, is one of *Hari* (a title of Viṣṇu) of gigantic dimensions, recumbent upon a coiled serpent, whose heads, which are numerous, the artist has contrived to spread into a kind of canopy over the sleeping god; and from each of its mouths issues a forked tongue, seeming to threaten instant death to any whom rashness might prompt to disturb him. The whole lies almost clear of the block on which it is hewn. It is finely imagined and is executed with great skill. The Hindus believe that at the end of every *kalpa* (creation) all things are absorbed in the deity, and that in the interval of another creation he reposeth himself upon the serpent Śeṣa (duration), who is also called Ananta, (endless), q.v.

"Śeṣa, worshipped by all the gods, supports the whole region of the earth like a diadem, and is the foundation of *pātāla*. The Siddhāntas, or scientific astronomical works of India, however, maintain that the earth is unsupported." — *OST*, Vol. IV, p. 96.

Śeṣa (Seṣa) : One of the Prajāptis.

Siddhārtha (Siddhartha) : A prince of the family of Ikṣvāku. He was king of Pavana in Bharatakṣetra when by supernatural agency he was made the father of the great *tīrthaṁkara* Mahāvīra, q.v.

Siddhas (Siddhas) : Pure and holy beings, exempt from covetousness and concupiscence, love and hatred, taking no part in the procreation of living beings, and detecting the unreality of the properties of elementary matter. The *Viṣṇu Purāṇa* states that eighty-eight thousand of these chaste beings tenant the regions of the sky, north of the sun, until the destruction of the

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universe. [From the Supplement →] In Buddhist mythology the *siddhas* are demi-gods or angels of undefined attributes and character, inhabiting, together with the *vidyādharas*, *munis*, &c., the region between the earth and the sun.

Siddhas (Siddhas) : Beings of an intermediate order between men and gods, tenanting the middle regions above the earth, and are usually described as attending upon Indra, although they have chiefs and kings of their own. The *siddhas* are of a more retired caste than the *vidyādharas*, and are rarely the subject of fabulous or mythological legend.

Siddhi (Siddhi) : Perfection; One of the daughters of Dakṣa, married to Dharma.

Siddhis (Siddhis) : The eight perfection; (1) *Rasollāsa* the spontaneous or prompt evolution of the juices of the body, independently of nutriment from without; (2) *Tṛpti*, mental satisfaction, or freedom from sensual desire; (3) *Sāmya*, sameness of degree; (4) *Tulyatā* similarity of life, form, and feature; (5) *Viśokā*, exemption alike from infirmity or grief; (6) Consummation of penance and meditation, by attainment of true knowledge; (7) The power of going everywhere at will; (8) The faculty of reposing at any time or in any place. These attributes are alluded to, though obscurely, in the *Vāyu*, and are partly specified in the *Mārkaṇḍeya Purāṇa*. [From the Supplement →] According to other writers the eight *siddhis* are: — *mahiman*, the faculty of enlarging the bulk; *laghiman*, that of making it light; *animan*, that of making it small or atomic; *prākāmya*, the power of gratifying passion; *vaṣita*, that of subjecting all; *iṣita*, supreme sway; *prāpti*, the faculty of reaching or grasping objects, however remote; and *kāmāvasāyitva*, the accomplishment of every natural desire.

Śīghra (Sighra) : **1.** A prince, the son of Agnivara, descendant of Kuśa; **2.** A river.

Śikhaṇḍinī (Sikhandini) : The wife of Antardhāna, descendant of Pṛthu.

Śikṣā (Siksha) : An *aṅga*, or subsidiary portion of the Vedas, containing the rules of reciting the prayers, the accents and tones to be observed, &c.

Śilpaka (Silpaka) : A species of drama; it is in four acts; the scene is laid in a place where dead bodies are burned; the hero is a brāhmaṇa, and the confidant, or *pratināyaka*, an outcast. Marvels and magic constitute the leading business of the piece. To borrow an illustration from the dramatic literature of Europe, we might class the *Freyshüts* under this head. — Wilson, *Works*, XI, p. xxxiii.

Simhikā (Sinhika) : A female *rākṣasī* who was accustomed to seize the shadows of beings she wished to devour. On one occasion in her old age she fastened on the shadow of Hanumān as the illustrious monkey was sailing through the air to Laṅkā. Hanumān feeling himself shaken from side to

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side, as one who is dragged by the cloak, looked down to the surface of the water, and saw Siṁhikā holding on by his shadow with her large mouth open wide, expecting him to drop into it; and her bleared eyes shut, because they were not used to look up to the sunlight. So doubling himself together for a spring, Hanumān darted into the monster's throat, and with his claws tore his way out through the evil creatures' back! This was the end of Siṁhikā who had destroyed many harmless beings by that way of catching hold of their shadows. — *IE*, 208.

Siṁhikā (Sinhika) : One of the daughters of Kaśyapa, and wife of Vipracitti. She was the sister of the celebrated *dānava* Hiraṇyakaśipu.

Sindhu (Sindhu) : A river of Bhāratavarṣa; there are several rivers of this name, as well as the Indus; there is one of some note, the Kālī Sindh in Malwa.

Sindhu (Sindhu) : A country near the forest of Kāma. It was the Rājā of Sindhu, Jayadratha, who visited Draupadī, in the absence of her husbands, and attempted to carry her away.

Sindhudvīpa (Sindhudwipa) : One of the kings of Ayodhyā, the son of Ambarīṣa.

Śini (Sini) : One of the Bhoja princes of Mṛttikāvatī, the son of Sumitra.

Śinivali (Sinivali) : **1.** The name of the day when the new moon is first visible; **2.** One of the daughters of Aṅgiras.

Śipraka (Sipraka) : The first Āndhra king: and founder of the Āndhra-bhṛtya dynasty. He had previously been minister to Suśarman, the last of the Kaṇva kings of Magadha, against whom Śiprak conspired, and assumed the sovereignty himself.

Śiradhvaja (Siradhwaja) : A name of Janaka, king of Mithilā, celebrated as the father of Sītā.

Śiśira (Sisira) : A teacher of the *Ṛgveda*.

Śiśumāra (Sisumara) : Porpoise. The symbol for the celestial sphere. The porpoise-like figure of the celestial sphere is upheld by Nārāyaṇa, who himself, in planetery radiance, is seated in its heart; whilst the son of Uttānapāda, Dhruva, in consequence of his adoration of the lord of the world, shines in the tail of the stellar porpoise. — *Viṣṇu Purāṇa*, 230.

Śiśunāga (Sisunga) : One of the kings of Magadha, who relinquished Benares to his son, and established himself at Girivraja, in Bihar.

Śiśupāla (Sisupala) : The son of Damaghoṣa, king of Cedi. This prince was in a former existence the unrighteous but valiant monarch of the *daityas*, Hiraṇyakaśipu, who was killed by the divine guardian of the creation (in the man-lion *avatāra*). He was next the ten-headed soveriegn Rāvaṇa, whose unequalled prowess, strength, and power, were overcome by the lord of the

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three worlds Rāma; when born again as Śiśupāla, he renewed with greater inveteracy than ever, his hostile hatred towards the god surnamed Puṇḍarīkākṣa, a portion of the Supreme Being who had descended to lighten the burden of the earth, and was in consequence slain by him: but because his thoughts were constantly engrossed by the Supreme Being, Śiśupāla was united with him after death. — *VP*. The death of Śiśupāla is thus related in the *Mahābhārata*: "now the custom was at the beginning of a *rājasūya* to declare who was the greatest and strongest of all the Rājās there assembled, in order that the *argha* might be given to him; and Bhīṣma, as ruler of the feast, declared that the honour was due to Kṛṣṇa, who was the greatest and strongest of them all. But Śiśupāla, the Rāja of Cedi, was exceedingly wroth with Kṛṣṇa, for when he was betrothed to the beautiful Rukmiṇī, Kṛṣṇa had carried her away and made her his own wife. So Śiśupāla arose and threw the whole assembly into an uproar, and he said with a loud voice: "If the honour be due to age, it should have been given to Vasudeva; if it be due to him who has the greatest Rāja, it should have been given to Rājā Drupada; if it be due to the youth of loftiest mind, it should have been given to Rājā Duryodhana; if it be due to the greatest preceptor, it should have been given to Droṇa; and if it be due to the greatest saint, it should have been given to Vyāsa; but shame be upon this assembly, who hath given that honour to a cowherd, who was the murderer of his own Rājā." Having thus spoken, Śiśupāla and his friends who were with him made a great tumult. Yudhiṣṭhira and Bhīṣma then reasoned with Śiśupāla, but he would not heed their words, and drew his sword, and threatened to slay all the guests and spoil the sacrifice. Yudhiṣṭhira and his brethren then rose to fight against Śiśupāla, but Bhīṣma withheld them; and Śiśupāla in his rage abused Bhīṣma and Kṛṣṇa in such opprobrious terms that the whole assembly were alarmed. At last Kṛṣṇa said: "I have hitherto restrained my hand, because this man is my own kinsman, but I can bear with his words no longer." And thus speaking he whirled his *cakra* furiously at Śiśupāla, and severed his head from his body; and Śiśupāla fell dead upon the ground, and his sons carried away his body and burnt it upon the funeral pile. Thus Kṛṣṇa saved the *rājasūya* of Yudhiṣṭhira by the slaughter of Śiśupāla; for had Rājā Yudhiṣṭhira been set at defiance by a Rājā who had not been conquered, the *rājasūya* would have been imperfect and of no avail."

Sītā (Sita) : The daughter of Janaka, king of Mithilā (Śiradhvaja). She is called earth-born, as having been turned up from the soil by a plough, as Janaka was ploughing a spot to prepare for a sacrifice. She was promised in marriage to the Rājā who could bend the great bow of Śiva; many distinguished Rājās attempted the feat, but could not succeed; "now when Rāma saw the bow he lifted it with one hand from the ground playfully, while a great multitude looked on in amazement. Then Rāma bent the bow till it broke in the midst, and the noise was like the crash of a falling

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mountain, so that the bystanders were stunned and fell down. After this Sītā was married to Rāma. The story of their honeymoon in the *Rāmāyaṇa*, is supposed to be an interpolation of recent date. When Rāma had to go into exile Sītā avowed her determination to accompany him to the jungle. Rāma objected to this, but at length yeilded to her earnest entreaties. They met with many adventures in their jungle life which are described in great detail in the *Rāmāyaṇa*. They rested in the cave of the sage Atri, whose wife Anasūyā gave Sītā an ointment to render her young and "beautiful for ever". On one occasion she besought Rāma to pursue a beautiful deer, his brother Lakṣmaṇa remaining behind for her protection. Sounds of distress were heard as if proceeding from Rāma, and Sītā taunted Lakṣmaṇa with unconcern for his brother until he left her. Then Rāvaṇa, by whose contrivance all this had come about, entered the hut as a brāhmaṇa mendicant, assumed his true form, and addressed Sītā, who replied to him with anger, and Rāvaṇa carried her off by force to Laṅkā, where she was discovered by Hanumān in the Aśoka garden. while being carried by Rāvaṇa through the air, which she filled with cries and lamentations, she saw five monkeys sitting in the mountain named Ṛṣyamukha, and threw down her ornaments amongst them in the hope that they might find their way to Rāma. They were found by Sugrīva and by him shown to Rāma. Sītā wrathfully refused to receive the addresses of Rāvaṇa, who threatened to slay her. She has an interview with Hanumān, and was finally rescued by Rāma; but had to pass through a severe ordeal before she was received as pure after being imprisoned in the palace of Rāvaṇa. She entered the fire and the god Agni attested her purity. She was then installed as *rānī* with great splendour. She had two children Lava, and Kuśa.

Siteyus (Siteyus) : A prince, the son of Uśanas, (q.v.).

Śiva (Siva) : The third deity in the Hindu triad. Wilson says that Śiva is the same as Viṣṇu in the character of destroyer of creation. He also personifies reproduction, as Hindu philosophy excludes the idea of total annihilation without subsequent regeneration. Hence he is sometimes identified with Brahmā the first person in the triad.

Śiva is the particular god of the *tāntrika*s, or followers of the books called Tantras. His worshippers are termed Śaivas, and although not so numerous as the Vaiṣṇavas, exalt their god to the highest place in the heavens, and combine in him many of the attributes which property belong to the other deities. According to them, Śiva is Time, Justice, Fire, Water, the Sun, the Destroyer and Creator. As presiding over generation, his type is the *liṅga*, or Phallus, the origin probably of the Phallic emblem of Egypt and Greece. As the god of generation and of justice, which latter character he shares with the god Yama, he is represented riding a white bull. His own colour, as well as that of the bull, is generally white, referring probably to the unsullied purity of justice. His throat is dark-blue; his half of a light reddish

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colour, and thickly matted together, and gathered above his head like the hair of an ascetic. He is sometimes seen with two hands, sometimes with four, eight, or ten, and with five faces. He has three eyes, one being in the centre of his forehead, pointing up and down. These are said to denote his view of the three divisions of time, past, present, and future. He holds a trident in his hand to denote, as some say, his relationship to water, or according to others, to show that the three great attributes of Creator, Destroyer, and Regenerator are combined in him. His loins are enveloped in a tiger's skin. In his character of Time, he not only presides over its extinction, but also its astronomical regulation. A crescent or half-moon on his forehead indicates the measure of time by the phases of the moon; a serpent forms one of his necklaces to denote the measure of time by years, and a second necklace of human skulls marks the lapse and revolution of ages, and the extinction and succession of the generations of mankind. He is often represented as entirely covered with serpents, which are the emblems of immortality. They are bound in his hair, round his neck, wrists, waist, arms, and legs; they serve as rings for his fingers, and earrings for his ears, and are his constant companions. Śiva has more than a thousand names, which are detailed at length in the sixty-ninth chapter of the *Śiva Purāṇa*. The following list of the principal of these will give the best idea of his character and attributes. The auspicious one. The Lord of the Universe. The Destroyer, a personification of time that destroys all things. The Reproducer, the Conqueror of life and death, and Cause of life and being. The Disperser of the Tears of mortals." — WILLIAMS.

Śivā (Siva) : **1.** The wife of the Rudra Īśāna; **2.** The wife of Anila (Wind).

Śiva-liṅga (Siva-linga) : About the time of the Mahommedan invasion of India there were twelve places in high repute as seats of *liṅga*-worship. At these shrines were ancient *liṅga*s of great dimensions; these were termed *Śiva-liṅga*s. Some of these shrines still retain their reputation, as the temple of Vaidyanāth in Bengal, where an annual *melā* takes place at the *Śiva-rātri*, when more than a hundred thousand pilgrims assemble.

Śiva-Rātri (Siva-Ratri) : This, in the estimation of the followers of Śiva, is the most sacred of all their observances, expiating all sins, and securing the attainment of all desires during life, and union with Śiva, or final emancipation, after death. The ceremony is said to have been enjoined by Śiva himself, who declared to his wife Umā, that the fourteenth of Phālguna, if observed in honour of him, should be destructive of the consequences of all sin, and should confer final liberation. According to the *Īśāna Saṁhitā*, it was on this day that Śiva first manifested himself as a marvellous and interminable *liṅga*, to confound the pretensions of both Brahmā and Viṣṇu, who were disputing which was the greater divinity. To decide the quarrel, they agreed that he should be acknowledged the greater, who should first ascertain the limits of the extraordinary object which appeared of a sudden

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before them. Setting off in opposite directions Viṣṇu undertook to reach the base, Brahmā the summit, but after some thousand years of the gods spent in the attempt, the end seemed to be as remote as ever, and both returned discomfited and humiliated, and confessed the vast superiority of Śiva. The legend seems to typify the exaltation of the Śaiva worship over that of Viṣṇu and Brahmā, an event which no doubt at one time took place.

The three essential observances of *Śiva-rātri* are, fasting during the whole *tithi* or lunar day, and holding a vigil and worshipping the *liṅga* during the night; but the ritual is laded with a vast number of directions, not only for the presentation of offerings of various kinds to the *liṅga*, but for gesticulations to be employed, and prayers to be addressed to various subordinate divinities connected with Śiva, and to Śiva himself in a variety of forms. After bathing in the morning the worshipper recites his *saṁkalpa*, or pledges himself to celebrate the worship. He repeats the ablution in the evening, and going afterwards to a temple of Śiva renews his pledge.

Those modes of adoration which are at all times addressed to the different forms of Śiva, and those articles which peculiarly enjoined to be presented to the *liṅga*, form of course part of the observances of *Śiva-rātri*. Amongst the forms is the *japa*, or muttered recitation of his different names as the worshipper turns between his fingers the beads of a rosary, made of the seeds of the *rudrākṣa* or Eleocarpus. The fullest string contains one hundred and eight beads, for each of which there is a separate appellation, as Śiva, Rudra, Hara, Śaṁkara, Īśvara, Maheśvara, Śūlapāṇi, Paśupati, and others.

Notwithstanding the reputed sanctity of the *Śiva-rātri*, it is evidently of sectarial and comparatively modern institution, and offers no points of analogy to the practices of antiquity. The *liṅga* worshipped at Vaidyanāth in Bengal, is one of the twelve great *liṅga*s worshipped in India ten centuries ago. An annual *melā* takes place there at the *Śiva-rātri* when more than a hundred thousand pilgrims assemble. A still more numerous concourse occurs annually at the temple of Mallikārjuna in the Dekhan, also one of the twelve ancient *liṅga*s. There is also a numerous assemblage of Hindus at the *Śiva-rātri* on the island of Elephanṭā, the great cave temple of which place contains the well-known three-headed image of Śiva. — Wilson, *Works*, Vol. II, pp. 210-21.

Śivas (Sivas) : A class of deities in the third *manvantara*.

Śivaskandha (Sivaskandha) : One of the Āndhra kings, the son of Śivaśri Śātakarṇi.

Śivasti (Sivasti) : Another of the Āndhra kings.

Śiva-Upa-Purāṇa (Siva-Upa-Purana) : The *Śiva Upa-Purāṇa* contains about six thousand stanzas, distributed into two parts. It is related by Sanatkumāra to Vyāsa and the *ṛṣi*s at Naimiṣāraṇya; and its character

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may be judged of from the questions to which it is a reply. "Teach us," said the *ṛṣis*, "the rules of worshipping the *liṅga*, and of the god of gods adored under that type: describe to us his various forms, the places sanctified by him, and the prayers with which he is to be addressed." In answer, Sanatkumāra repeat the *Śiva Purāṇa*, containing the birth of Viṣṇu and Brahmā; the creation and divisions of the universe; the origin of all things from the *liṅga;* the rules of worshipping it and Śiva; the sanctity of times, places, and things, dedicated to him; the delusion of Brahmā and Viṣṇu by the *liṅga*; the rewards of offering flowers and the like to a *liṅga*; rules for various observances in honour of Mahādeva; the mode of practising the Yoga; the glory of Benares and other Śaiva Tīrthas; and the perfection of the objects of life by union with Maheśvara. These objects are illustrated, in the first part, with very few legends; but the second is made up, almost wholly, of Śaiva stories, as the defeat of Tripurāsura; the sacrifice of Dakṣa; the births of Kārttikeya and Gaṇeśa, (the sons of Śiva), and Nandī and Bhṛṅgarīti (his attendants), and others; together with descriptions of Benares and other places of pilgrimage, and rules for observing such festivals as the *Śivarātri*. This work is a Śaiva manual, not a Purāṇa. — WILSON.

Śivi (Sivi) : **1.** A *daitya*, the son of Sanhrāda; **2.** The Indra of the fourth *manvantara*; **3.** A prince, the son of Uśīnara.

Skambha (Skambha) : The Supporter or Upholder; an appellation of the Supreme Being. In a hymn of the *Atharvaveda*, Skambha is considered like *puruṣa*, as a vast embodied being co-extensive with the universe, and comprehending, in his several members, not only the different parts of the material world, but a variety of abstract conceptions, such as austere fervour (*tapas*), faith, truth, and the divisions of time. He is distinct from, and superior to, Prajāpati, who founds the worlds upon him. The thirtythree gods are comprehended in him, and arose out of non-entity, which forms his highest member, and, as well as entity, is embraced within him. The gods who form part of him, as branches of a tree, do him homage, and bring him tribute. He is identified with Indra; and perhaps also with the highest Brahmā, who is mentioned in verses 32-34, 36, and in the first verse of the next hymn, X.8,1. In verse 36, however, this Brahmā is represented as being born (or, perhaps, developed) from toil and *tapas*, whilst in X.8,1, the attributes of the Supreme Deity are assigned to him. In compositions of this age, however, we are not to expect very accurate or rigorous thinking, or perfect consistency:

In Skambha are contained the worlds, austere fervour, and the ceremonial. Skambha, I clearly know thee to be contained entire in Indra. In Indra are contained the worlds, austere, fervour, and the ceremonial. Indra, I clearly know thee to be contained entire in Skambha. When the unborn first sprang into being, he attained to that independent dominion, than that which

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nothing higher has ever been. Reverence be to that greatest Brahmā, of whom the earth is the basis, the atmosphere the belly, who made the sky his head, of whom the sun and the ever-renewed moon are the eye; who made Agni his mouth, of whom the wind formed two of the vital airs, and the Aṅgirasa the eye, who made the regions his organs of sense. Skambha established both these [worlds], earth and sky, the wide armosphere, and the six vast regions; Skambha pervaded this entire universe. Reverence to that greatest Brahmā, who, born from toil and austere fervour (*tapas*), penetrated all the worlds, who made *soma* for himself, alone. How is it that the wind does not rest? How is not the soul quiescent? Why do not the waters, seeking after truth, ever repose? The great being [is] absorbed in austere fervour in the midst of the world, on the surface of the waters. To him all the gods are joined, as the branches around the trunk of a tree. Say who is that Skambha to whom the gods, with hands, feet, voice, ear, eye, present continually an unlimited tribute? By him darkness is dispelled; he is free from evil; in him are all the three luminaries which reside in Prajāpati. He who knows the golden reed standing in the waters is the mysterious Prajāpati.

Professor Goldstücker adds that Skamba "seems to mean the fulcrum of the whole world, in all its physical, religious, and other aspects. The object of the hymn being to inquire what this fulcrum is, from the answer given to the various questions it seems to follow that it is there imagined to be the primitive deity, or the *primitive* Veda, the word *brāhmaṇa* in the neuter implying both. From this *primitive* Veda, not visibly but really (*sat*) existing, not only all the gods, worlds, religious rites, &c. were derived, but also the existing three Vedas and the *Atharvan* were 'fashioned'." — *OST*, V, 384. [From the Supplement →] The Hindu Atlas; the guardian and keeper of the pillars which hold up the heaven above the earth; the supporter of the universe.

Skanda (Skanda) : **1.** A name of Kārttikeya, the son of Śiva and Pārvatī, and the Mars of Hindu mythology. For the legend of his birth, see KĀRTTIKEYA. In a note to the *Meghadūta*, Professor Wilson writes, "Several instances of the solitary production of offspring occur in the Hindu as well as in the Grecian mythology. Thus as Pallas sprang from the brow of Jupiter, we have Skanda generated solely by the deity Śiva: Gaṅgā springs from the head of the same deity, and Gaṇeśa is the self-born son of the goddess Pārvatī. The miraculous birth of the warrior deity, Skanda, was for the purpose of destroying Tāraka, an *asura* or demon, who, by the performance of continued and severe austerities, had acquired powers formidable to the gods. The excentric genius of Southey has rendered it unnecessary, by his poem 'The curse of Kehāma', for me to explain the nature or results of these acts of devotion. The germ of Skanda was cast by Śiva into the flame of Agni, the god of fire; who, being unable to sustain the increasing burden, transferred it to the goddess Gaṅgā: she accordingly was delivered of the

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deity, Skanda; who was afterwards received and reared, among thickets of the *śara* reed (*Saccharum Sara*), by the six daughters of a king, named Kṛttikā; or according to other legends, by the wives of seven great *ṛṣis* or Saints. In either case, they form in astronomy the asterism of the Pleiades. Upon his coming to maternity, Skanda encountered and killed the demon, who had filled the reign of Indra dismay:

> Emissumque imâ de sede Typhoëa terrâ,
> Coelitibus fecisse metum. — *Works*, IV, 353.

Skanda (Skanda) : **2.** The son of the Rudra Paśupati, by his wife Svāhā.

Skanda Purāṇa (Skanda Purana) : "The *Skanda Purāṇa* is that in which the six-faced deity (Skanda) has related the events of the *tatpuruṣa kalpa*, enlarged with many tales, and subservient to the duties taught by Maheśvara. It is said to contain eighty-one thousand one hundred stanzas: so it is asserted amongst mankind."

It is uniformly agreed that the *Skanda Purāṇa*, in a collective form, has no existence; and the fragments, in the shape of Saṁhitās, *Khaṇḍa*s, and *Māhātmya*s, which are affirmed, in various parts of India, to be portions of the Purāṇa, present a much more formidable mass of stanzas than even the immense number of which it is said to consist. The most celebrated of these portions, in Hindustān, is the Kāśī Khaṇḍa, a very minute description of the temples of Śiva in or adjacent of Benares, mixed with directions for worshipping Maheśvara, and a great variety of legends explanatory of its merits and of the holiness of Kāśī. Many of them are puerile and uninteresting; but some are of a higher character. The story of Agastya records, probably in a legendary style, the propagation of Hinduism in the south of India; and, in the history of Divodāsa, king of Kāśī, we have an embellished tradition of the temporary depression of the worship of Śiva, even in its metropolis, before the ascendancy of the followers of Buddha. There is every reason to believe the greater part of the contents of the Kāśī Khaṇḍa anterior to the first attack upon Benares by Mahmud of Ghazni. The Kāśī Khaṇḍa alone contains fifteen thousand stanzas. — WILSON.

Śliṣṭi (Slishti) : One of the sons of the sage Dhruva, by his wife Śambhu.

Smaya (Smaya) : Wonder. A son of Dharma.

Smṛti (Smṛti) : Tradition, as distinguished from Śruti, revelation. The Veda is regarded as revelation; and what is called the whole body of the law is regarded as tradition. "This distinction may be of some importance as an illustration of the national belief in inspiration; and it may throw some light on that era in the history of Sanskrit literature when inspiration was supposed to end and tradition to begin."* Mr. Max Müller makes a similar remark, and discusses the subject in his *History of Sanskrit Literature.*

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Smṛti (Smrti) : 1. Memory. One of the daughters of Dakṣa, married to the *muni* Aṅgiras; 2. The faculty of recognising all things, past, present, or to come. — WILSON'S *Notes to Viṣṇu Purāṇa.*

Śoka (Soka) : Sorrow: One of the children of Mṛtyu (Death).

Soma (Soma) : Reference has been already made to the important share which the exhilarating juice of the *soma*-plant assumes in bracing Indra for his conflict with the hostile powers in the atmosphere, and to the eagerness of all the gods to partake in this beverage.

Soma is the god who represents and animates this juice, an intoxication draught which plays a conspicuous part in the sacrifices of the Vedic age. He is, or rather was in former times, the Indian Dionysus or Bacchus. Not only are the whole of the hymns in the ninth book of the *Ṛgveda*, one hundred and fourteen in number, besides a few in other places, dedicated to his honour, but constant references to the juice of the *soma* occur in a large proportion of the other hymns. It is clear therefore, as remarked by Prof. Whitney, that his worship must at one time, have attained a remarkable popularity. 'The simple-minded Arian people, whose whole religion was a worship of the wonderful powers and phenomena of nature, had no sooner perceived that this liquid had power to elevate the spirits, and produce a temporary frenzy, under the influence of which the individual was prompted to, and capable of, deeds beyond his natural powers, that they found in it something divine; it was to their apprehension a god, endowing those into whom it entered with god-like powers; the plant which afforded it became to them the king of plants; the process of preparing it was a holy sacrifice; the instruments used therefore were sacred. The high antiquity of this cultus is attested by the references to it found occurring in the Persian Avesta; it seems however to have received a new impulse on Indian territory.'

With the decline of the Vedic worship however, and the introduction of new deities and new ceremonies, the popularity of Soma gradually decreased, and has long since passed away; and his name is now familiar to those few brāhmaṇas only, who still maintain in a few places the early Vedic observances.

A great variety of divine attributes and operations are ascribed to Soma. 'He is addressed as a god in the highest strains of adulation and veneration; all powers belong to him; all blessings are besought of him as his to bestow.'* In a passage where the joys of paradise are more distinctly anticipated and more fervently implored than in most other parts of the *Ṛgveda*, Soma is addressed as the god from whom the gift of future felicity is expected.

Soma exhilarates Varuṇa, Mitra, Indra, Viṣṇu, the Maruts, the other gods, Vāyu, Heaven and Earth. Both gods and men resort to him saying that

* Whitney, *JAOS*, III, 299.

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his juice is sweet, by him the Ādityas are strong and the earth vast. He is the friend, helper, and soul of Indra, whom he succours in his conflicts with Vṛttra. He rides in the same chariot with Indra, but has winged mares of his own and a team-like Vāyu. — *OST*, V, 258-67.

In the post-vedic age the name Soma came to be commonly applied to the moon and its regent, who is represented as the son of Atri; the monarch of the stars and planets, of brāhmaṇas and of plants, of sacrifices and of penance. The *Viṣṇu Purāṇa* has the following legend: Soma celebrated the *rājasūya* (sacrifice); and, from the glory thence acquired, and the extensive dominion with which he had been invested, he became arrogant (and licentious), and carried off Tārā, the wife of Bṛhaspati, the preceptor of the gods. In vain Bṛhaspati sought to recover his bride; in vain Brahmā commanded, and the holy sages remonstrated: Soma refused to relinquish her. Uśanas, out of enmity to Bṛhaspati, took part with Soma. Rudra, who had studied under Aṅgiras, (the father of Bṛhaspati), befriended his fellow-student. In consequence of Uśanas, their preceptor, joining Soma, Jambha, Kujambha, and all the *daityas*, *dānavas*, and other foes of the gods, came also to his assistance; whilst Indra and all the gods were the allies of Bṛhaspati.

Then there ensued a fierce contest, which, being on account of Tārakā (or Tārā), was termed the Tārakāmaya or Tārakā war. In this, the gods, led by Rudra, hurled their missiles on the enemy; and the *daityas* with equal determination assailed the gods. Earth, shaken to her centre by the struggle between such foes, had recourse to Brahmā, for protection; on which he interposed, and, commanding Uśanas, with the demons, and Rudra, with the deities, to desist from strife, compelled Soma to restore Tārā to her husband. Finding that she was pregnant, Bṛhaspat desired her no longer to retain her burthen; and, in obedience to his orders, she was delivered of a son, whom she deposited in a clump of long *muñja*-grass. The child, from the moment of its birth was endued with a splendour that dimmed the radiance of every other divinity; and both Bṛhaspati and Soma, fascinated by his beauty, claimed him as their child. The gods, in order to settle the dispute, appealed to Tārā; but she was ashamed, and would make no answer. As she still continued mute to their repeated applications, the child (became incensed, and) was about to curse her, saying: "Unless, vile woman, you immediately declare who is my father, I will sentence you to such a fate as shall deter every female, in future, from hesitating to speak the truth." On this, Brhamā again interfered, and pacified the child, and then, addressing Tārā, said: "Tell me, daughter, is this the child of Bṛhaspati or of Soma?" "Of Soma," said Tārā, blushing. As soon as she has spoken, the lord of the constellations — his countenance bright, and expanding with rapture, — embraced his son, and said: "Well done, my boy! Verily, thou art wise." And, hence, his name was Budha.

'He who knows.' Much erroneous speculation has originated in

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confounding this Budha, the son of Soma, and regent of the planet Mercury, — 'he who knows', 'the intelligent', — with Buddha, any defied mortal, or 'he by whom truth is known'; or as individually applicable, Gautama or Śākya, son of Rājā Śuddhodana, by whom, the Buddhists themselves aver, their doctrines were first promulgated. The two characters have nothing in common; and the names are identical, only when one or other is mis-spelt. This Budha was the founder of the lunar race. The *Brahma Purāṇa* and *Harivaṁśa* have a legend of the birth of Soma, the moon, from the *ṛṣi* Prabhākara of the race of Atri. — WILSON.

Soma (Soma) : One of the deities called Vasus, because they are always present in luminous irradiation.

Somadatta (Somadatta) : A king of Vaiśālī, the son of Kṛsasva. He is famed for his having celebrated ten times the sacrifice of a horse.

Somaka (Somaka) : One of the kings of Magadha, the son of Sahadeva.

Somapas (Somapas) : A class of *pitṛs*, "drinkers of the acid juice".

Soma-plant (Soma-plant) : A plant constantly mentioned in the Vedic ritual, and corresponding to the Homa of the Zendavesta, but it is uncertain what plant was originally intended by the name. "It is described as 'a creeper, of a dark colour, sour, without leaves, milky and pulpy externally; it causes phlegm and vomiting, and is a favourite food of goats,' see Müller, Zeitscher, d. D. M. G. ix. It is said to come from the north, and to be bought of barbarian tribes; but the *soma* of the 'Veda' is no longer known in India. Dr. Haug says that 'the plant at present used by the sacrificial priests of the Dekkhan is not the *soma* of the Vedas, but appears to belong to the same order. It grows on hills in the neighbourhood of Poona, to the height of about four or five feet, and forms a kind of bush, consisting of a certain number of shoots, all coming from the same root; their stem is solid like wood, the bark greyish, they are without leaves, the sap appears whitish, has a very stringent taste, is bitter but not sour; it is a very nasty drink, but has some intoxicating effect.' (*AitBrā*, Vol. II, p. 489). "The ceremonial writers allow the plant *pūtika*, Guilandina Bonduc, to be used as a substitute for the *soma*. The Parsees of Bombay use the branches of a particular tree, obtained from Persia in a dried state."*

In the *Ṛgveda* the *soma* plant is said to have been brought to the earth by a falcon. In another passage it is declared to have been brought by the daughter of the Sun from the place where it had been nourished by Parjanya, the rain-god, when the *gandharvas* took it and infused into it sap. [From the Supplement →] The botanical name of the Soma-plant is the *Asclepias Acida*.

Somaśarman (Somasarmman) : One of the Maurya kings of Magadha.

* *Quarterly Review*, July 1870.

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Somasuṣmapana (Somasushmpana): The Vyāsa of the twenty-third *dvāpara* age.

Soma-tīrtha (Soma-tirtha) : A place of pilgrimage in the west of India, on the coast of Guzerat, near the celebrated temple of Somanāth, and town of Pattan Somanāth. Its name is derived from the legend that Soma the moon, was there cured of the consumption brought upon him by the imprecation of Dakṣa, his father-in-law. The place is also called Prabhāsa.

Somayajña (Somayajna) : Offerings and libations of the juice of the acid asclepias.

Sona (Sona) : The Sone river rising in Maināka or Amarakaṇṭak, and flowing east to the Ganges.

Sonargīr (Sonargir): The modern name of the mountain Caityakā (q.v.).

Sonārs (Sonars) : The caste of goldsmiths, silversmiths and jewellers. Whatever may have been the origin of the *sonārs* they are not now socially of higher rank than the *vaiśyas*, to which great family, as manufacturers and traders, they properly belong. — SHERRING.

Śonitapura (Sonitapura) : The city of Bāṇa, considered to be the modern Devīcoṭṭa in the Carnatic.

Śraddhā (Sraddha) : Faith: One of the daughters of Dakṣa, married to Dharma, or according to some authorities to Aṅgiras.

Śraddhā (Sraddha) : Religious Faith. Personifications of abstract ideas are not uncommon in the *Ṛgveda*, one hymn of which, X.151, is addressed to *śraddhā*, or religious faith. By her it is said the sacrificial fire is kindled, and by her the oblation is offered up. She is asked to prosper the liberal worshippers of the gods, and to impart faith; and is said to be an object of adoration in the morning, at noon, and at sunset. In the *Vāj Saṁhitā* it is said that faith is obtained by gifts, and truth by faith. In the same work it is declared that 'Prajāpati beholding, made a distinction between the forms of truth and falsehood, connecting disbelief with the latter, and faith or belief with the former.' This declaration that truth is the only proper object of faith, has a far deeper signification than this ancient writer could possibly have assigned to it, viz., that it is the ultimate truth, and not the so-called orthodoxy of any proposition, which can alone entitle it to reception.

Śraddhā is also celebrated in the *TaittBrā*, where we are told that through *śraddhā*, a god obtains his divine charater; that the divine *śraddhā* is the support of the world, that she has Rāma (or the fulfilment of desire) for her calf, and yields immortality as her milk; that she is the first-born of the religious ceremonial, and the sustainer of the whole world; and she, who is the supreme mistress of the world, is besought to bestow immortality on her worshippers. — *OST*, V, 347.

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Śrāddha (Sraddha) : An obsequial or funeral sacrifice; but it also implies offerings to the progenitors of an individual and of mankind, and always forms part of a religious ceremony on an occasion of rejoicing or an occasion of prosperity, this being termed the *Abhyudaya* or *Vṛddhi Śrāddha*.

"The offerings of the Hindus to the *pitṛs* partake of the character of those of the Romans to the lares and manes, but bear a more conspicuous part in their ritual. They are said indeed by Manu to be of more moment than the worship of the gods. These ceremonies are not to be regarded as merely obsequial; for independently of the rites addressed to a recently deceased relative, — and, in connexion with him, to remote ancestors, and to the progenitors of all beings, — which are of a strictly obsequial or funeral description, offerings to deceased ancestors, and the *pitṛs* in general, form an essential ceremony, on a great variety of festive and domestic occasions. The *Nirṇaya Sindhu*, in a passage referred to by Mr. Colebrooks* specifies the following *śrāddhas*; (1) The *nitya*, or perpetual; daily offerings to ancestors in general; (2) The *naimittika*, or occasional as the *ekoddiṣṭa*, or obsequial offerings on account of a kinsman recently deceased; (3) The *kāmya*, voluntary: performed for the accomplishment of a special design; (4) The *vṛddhi*; performed on occasions of rejoicing or prosperity; (5) The *sapiṇḍana*; offerings to all individual and to general ancestors; (6) The *pārvaṇa śrāddha*; offerings to the manes, on certain lunar days called *parvans*, or day of full-moon and new-moon, and the eighth and fourteenth days of the lunar fortnight; (7) The *goṣṭhī*; for the advantage of a number of learned persons, or of an assembly of brāhmaṇas, invited for the purpose; (8) The *śūddhi*; one performed to purify a person from some defilement, — an expiatory *śrāddha*; (9) The *karmāṅga*; one forming part of initiatory ceremonies, or *saṁskāras*, observed at conception, birth, tonsure, &c.; (10) The *daivika*; to which the gods are invited; (11) The *yātrā śrāddha*; held by a person going on a journey; and (12) The *puṣṭi śrāddha*; one performed to promote health and wealth. Of these, the four which are considered the most solemn are the rite performed for a parent, or near relative, lately deceased; that which is performed for kindred, collectively; that observed on certain lunar days; and that celebrated on occasions of rejoicing.

The following extract from Mr. Talboys Wheeler's *History of India*, Vol. II, gives a very complete view of this subject.

"The *śrāddha*, or feast of the dead, is perhaps one of the most primitive, as it certainly is one of the most simple, of all the Vedic rites that have been handed down from a period of remote antiquity to the present day. It originated in the crude idea already indicated, that the spirit or ghost had a separate existence after death, and that it might be gratified or propitiated with offerings of food. This idea certainly involved a belief in the prolonged existence of the spirit in a future state of being; but in its origin it had no

* *Asiatic Researches*, Vol. VII.

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connection with the doctrine of future rewards and punishments. It is rather to be traced to the old world belief, which has existed in all ages, and which still lingers in the imagination of even a philosophic and material generation, that the spirits of the departed hover at times near those persons and places which were associated with their earthly careers, and are gratified by any tribute of respect which may be paid to their memory.

The *śrāddha*, or feast of the dead, was thus in its earliest form a pleasing expression of natural religion, which long preceded the advent of a priestly caste, or the introduction of a systematic ritual. But, like every other popular ceremonial which has been handed down amongst the Hindus from the Vedic period, it has been recast in a Brāhmaṇical mould; and it is in this latter form that the institution appears in the Epics as well as in the laws of Manu. It consists of three distinct rites:

1st — The daily *śrāddha*, to be performed in propitiation of the *pitṛs*, or ghosts of remote ancestors.

2nd — The monthly *śrāddha*, to be performed in propitiation of the more immediate paternal ancestors.

3rd — The funeral *śrāddha*, to be performed within a certain period after death, or the hearing of the death, of a near kinsman.

It should also be remarked that *śrāddha*s are likewise performed on other occasions, and notably at the celebration of any marriage ceremony.

The daily *śrāddha* was an offering either of boiled rice, or of milk, roots, and fruit, or of water only, to the *pitṛs*, or remote ancestors. This ceremonial has been already described, and it will be only necessary to add that in modern practice it is considered sufficient to pour water out of a particular vessel everyday as a drink-offering to the *pitṛs*.

The monthly *śrāddha* may be considered under four separate heads:

1st — Ceremonies to be performed at a monthly *śrāddha*.

2nd — Persons to be entertained at the monthly *śrāddha*.

3rd — Persons to be excluded from the monthly *śrāddha*.

4th — Relative merits of the different kinds of victuals which may be offered at a monthly *śrāddha*.

The ceremonies at the monthly *śrāddha*, as described in the Institute of Manu, are of a very intelligible character; and seem to have been laid down for the purpose of converting the old Vedic offering of food and water into a great feast to the brāhmaṇas. The monthly *śrāddha* was performed on the dark day of the moon, that is, when the sun and moon are in conjunction. A sequestered spot was selected, such as was supposed to be pleasing to the ghosts; and then the invited brāhmaṇas were conducted to their allotted seats, which had been purified with *kuśa* grass, and were presented with garlands of flowers and sweet perfumes. The officiating brāhmaṇa then satisfied the three Vedic deities, — Agni, Soma, and Yama, — by pouring an oblation of *ghī* upon the sacred fire. He then proceeded to satisfy the

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ancestors of the giver of the *śrāddha*. He first sprinkled water on the ground with his right hand, and then formed three balls or cakes of boiled rice, which are called *piṇḍas*. One of these cakes is presented to each of the three immediate paternal ancestors, namely, the father, the grandfather, and the great-grandfather. The offering of *piṇḍas*, however, is said to be extended to the fourth, fifth, and sixth degrees of paternal ancestors in the ascending line, by the simple process of wiping the hand with *kuśa* grass after offering the *piṇḍas* to the ancestors of the first, second, and third degree. This ceremony was followed by a great feast to the brāhmaṇas, consisting of vessels filled with rice, together with broths, potherbs, milk and curds, *ghī*, spiced puddings, milky messes of various sorts, roots of herbs, ripe fruits, and savoury meats; and during the feast, passages were read from the *śāstras*. The remains of the cakes were to be eaten by a cow, a brāhmaṇa, or a kid; or to be cast into water or fire; but the wife of the householder was to eat the middle of the three cakes, in order that she might become the mother of a son, who should be long-lived, famous, strong-minded, wealthy, and the father of many sons. When the brāhmaṇas had duly feasted, the householder gave a feast to the kinsmen of his father, and afterwards to the kinsmen of his mother. In cases of poverty, however, the offering of water seems to be considered a sufficient satisfaction of the spirits of the six paternal ancestors.

As regards the persons to be invited to the monthly *śrāddha*, great stress is laid by the code upon the entertainment of learned brāhmaṇas, and the exclusion of ignorant ones from the *śrāddha*; but it is added that if such learned brāhmaṇas cannot be found, certain relatives may be entertained. This last expression is somewhat obscure, and may possibly imply that the *śrāddha* was originally eaten by the kinsmen, and that the introduction of learned brāhmaṇas was a later idea.

Manu's catalogue of the persons who were to be excluded from a monthly *śrāddha* is of a very miscellaneous character; and is chiefly valuable from the illustrations which it furnishes of the Brāhmaṇical notion of impure or immoral characters. The catalogue may be re-distributed under four general heads, according to the four different grounds upon which the individuals specified have been respectively excluded, namely, moral, religious, physical and professional.

The persons to be excluded from a *śrāddha* on moral grounds, are:

"A *brahmacārī* who has not read the Veda; a brāhmaṇa who has committed theft; one who opposes his preceptor; a younger brother married before the elder; an elder brother not married before the younger; one who subsists by the wealth of many relatives; the husband of a śūdra; the son of a twice-married woman; a husband in whose house an adulterer dwells; one who teaches the Veda for wages; one who gives wages to such a teacher; the pupil of a śūdra; the śūdra preceptor; a rude speaker; the son of an adulteress born either before or after the death of her husband; a forsaker

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of his mother, father, or preceptor without just cause; a man who forms a connection with great sinners; a house-burner; a giver of poison; an eater of food offered by the son of an adulterer; a suborner of perjury; a wrangler with his father; a drinker of intoxicating spirits; one of evil repute; a cheat; the husband of a younger sister married before the elder; an injurer of his friend; a father instructed in the Veda by his own son; one who diverts watercourses; a seducer of damsels; a man who delights in mischief; a brāhmaṇa living as a śūdra; one who observes neither approved customs nor prescribed duties; a constant and importunate asker of favours; one who is despised by the virtuous; the husband of a twice-married woman; a brāhmaṇa of bad manners; and an ignorant brāhmaṇa."

The persons to be excluded from a *śrāddha* on religious grounds, are:

"Those who profess to disbelieve in a future state; a brāhmaṇa who has performed many sacrifices for other men; those who worship images for gain; one who deserts the sacred fire; one who omits the five great sacraments; a contemner of brāhmaṇas; a despiser of scripture; and one who sacrifices only to the inferior gods."

The persons to be excluded from a *śrāddha* on physical grounds, are:

"Those with whitlows on their nails; those with black-yellow teeth; a consumptive man; a man who has lost an eye; a man with elephantiasis; an impotent man; an epileptic man; one with erysipelas; a leper; a lunatic; a blind man; a club-footed man."

The persons to be excluded from a *śrāddha* because of their trade or profession, are:

"Physicians; gamesters; usurers; dancers; sellers of meat; those who live by low traffic; a public servant of the whole town; a public servant of the Rājā; a feeder of cattle; a seller of the moon-plant; a navigator of the ocean; a political economist; an oil man; one who employs gamesters for his own benefit; a seller of liquors; a maker of bows and arrows; the keeper of gambling-house; a common informer; a tamer of elephants, bulls, horses, or, camels; one who subsists by astrology; a keeper of birds; one who teaches the use of arms; one who builds houses for gain; a messenger; a planter of trees for pay; a breeder of sporting dogs; a falconer; one who supports himself by tillage; a shepherd; a keeper or buffaloes; and one who removes dead bodies for pay."

The food that is given to such men at a *śrāddha* becomes base and impure; and the giver of the *śrāddha* will be punished in the next life.

The foregoing catalogues of persons who are to be excluded from a *śrāddha* are very suggestive. In the first place it will be noticed that Manu classifies immorality, heresy, and deviation from caste rule, with physical evils, such as leprosy, blindness, and elephantiasis; and this intermingling is more perceptible in the original text, where no attempt has been made to separate the precepts under different heads. This strange confusion of

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sin and disease appears to have originated in the old idea, connected with the dogma of the transmigration of the soul, that disease was the punishment of sins committed either in this life or in a previous state of existence.

The peculiar usages which seem to have originated some of the precepts are also well worthy of notice. Thus it has been seen that it was considered wrong for a younger brother or a younger sister to be married before an elder brother or an elder sister; a notion which could only find a place amongst a people who believed that the marriage of a daughter was a duty which every parent was bound to fulfil. It has also been seen that a woman who married a second husband was held in great abhorrence; and to the present day the marriage of a Hindu widow, even when her first husband has died before the marriage has been consummated, is regarded with a national antipathy which education and legislation have done but little to remove. It is also somewhat curious that Manu should exclude a constant and importunate asker of favours from a *śrāddha*; from which it would appear that askers of favours were as constant and importunate in the age of Manu as they are in our own time.

Amongst the persons whom Manu directed should be excluded on religious grounds are to be found those who sacrifice only to the 'inferior gods'. This expression of 'inferior gods' seems to suggest a religious opposition. Indeed it is not impossible that Manu is alluding to the old Vedic deities, who were treated by the brāhmaṇas as subordinate to their god Brahmā. The injunction against the brāhmaṇas who performed many sacrifices for other men, may have been aimed at the mercenary priests who sacrificed for hire. The injunction against those who worshipped images for the sake of gain is involved in more obscurity, inasmuch as there does not appear to be any satisfactory reference to images in the hymns of the *Ṛgveda*; although it is easy to conceive that such a form of worship must sooner or later find expression.

The exclusion of men who followed certain traders or professions from the entertainment given at a *śrāddha*, furnishes in like manner some striking illustrations of the old opposition between the priest and the soldier, the brāhmaṇa and the kṣatriya, which seems to be more or less identical with the opposition between the brāhmaṇas and the Vedic Āryans. Thus amongst the ancient kṣatriyas, gambling was a favourite pastime, and certainly was not regarded as a vice, excepting when carried to a vicious excess and terminating in the ruin of a family. Even Yudhiṣṭhira, who is represented in the *Mahābhārata* as an incarnation of Dharma, or goodness, and who was apparently regarded as a model Rājā, is actually said to have disguised himself as a brāhmaṇa, and in that guise to have taught the art of dice to the Rājā of Virāṭa. But Manu excludes from the *śrāddha* every gambler, and every man who keeps a gambling-house or employs gamblers. Then again the kṣatryias revelled in wine and flesh-meat; but Manu excludes the sellers of wine and meat from the *śrāddha*.

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The most significant precepts however are those which exclude the makers of bows and arrows, the tamers of horses, and those who taught the use of arms; for the bow was the favourite weapon of the kṣatriyas, and the taming of horses was regarded as a royal accomplishment; whilst two of the most patriarchal characters in the *Mahābhārata*, Bhiṣma and Droṇa, are said to have trained Pāṇḍu and Dhṛtarāṣṭra, and their sons, the Pāṇḍavas and Kauravas, in the use of different kinds of weapons. The exclusion of navigators is equally curious. Navigation was certainly known to the Vedic Āryas, and is even recognised by Manu; but it has always been regarded with peculiar horror by the brāhmaṇas; and consequently it is referred to the three first *yugas* or ages, but discountenanced in the age of *kali*. The exclusion of physicians seems to have originated in the idea that they must be impure from having to deal with impure things.

As regards the food to be offered to the ghosts at the monthly *śrāddha*, the precepts in Manu are also significant. The old primitive custom of offering fish and flesh is sufficiently recognized, but at the same time it is urged that the ghosts prefer a more simple and Brāhmaṇical diet, such as milk and honey. At a later period it was declared that the feasting on flesh-meat at a *śrāddha* was forbidden in the *kali* age.

The funeral *śrāddha*, which is performed after the death of a kinsman, is in every respect similar to the monthly *śrāddha*, and consequently calls for no detailed description. The code lays down certain laws as regards the purification of the survivors, but they are devoid of historical significance. The ceremonies which accompanied and followed the death of Mahārāja Daśaratha sufficiently illustrate the popular ideas and customs which still prevail.

It will be seen from the foregoing data that the old Vedic belief in the worship of ancestors has been strangely Brāhmaṇised by the compilers of the code. The monthly *śrāddha*, whilst ostensibly celebrated in honour of deceased ancestors, is in reality nothing more than an entertainment given to the brāhmaṇas. Again, the original idea appears to have originated in a child-like belief that the food and water sustain and refresh the spirit of the departed; whilst, according to the more modern Brāhmaṇical doctrine, the performance of a *śrāddha* delivers the soul of the dead person from the custody of Yama, the judge of the dead, and translates it to the heaven of the *pitṛs*, or ancestors; there to remain until the merits of its previous life on earth are all exhausted, and then to return again to earth and re-animate another body. Thus it is the current belief that without the *śrāddha* the soul of the deceased cannot ascend to the heaven of the *pitṛs* and take up its abode there." — Chapter IX.

Śramaṇaka (Sramanaka) : A Buddihist mendicant.

Śrāvaka (Sravaka) : (From the Sanskrit *śru*, to hear) is the name of the disciples of Buddha, who, through the 'hearing' of his doctrine, and by

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practising the four great Buddhistic truths, attain to the qualification of an *arhat*, or Buddhist saint. From among the number of the disciples of Buddha, 80 are called the *mahāśrāvakas*, or the great *śrāvakas*. The *śrāvakas* are entitled to the predicate *āyuṣmat*, or 'one possessed of (long) life'.

Śrāvaṇa (Sravana) : 1. The lunar which nearly corresponds with July; 2. A lunar mansion in *mṛgavīthi* in the southern Avasthāna.

Śrāvasta (Sravasta) : A prince, the son of Yuvanāsva, who built the city of Śrāvastī, in Kośala or Oude; a city of some sanctity in the estimation of the Buddhists.

Śrī (Sri) : A name of Lakṣmī, q.v.

"In the *Viṣṇu*, *Garuḍa*, *Liṅga*, and *Padma Purāṇas*, Śrī is said to have been born the daughter of the divine sage Bhṛgu, the son of Marīci, who sprang from the mind of Brahmā, and to have obtained Viṣṇu for her husband. But she is more generally considered to be the female energy of that god, and therefore to be exempt from birth. 'Śrī is inseparable from Viṣṇu, for whatever Viṣṇu is there also is Śrī; he is the sun and she its splendour; he is the moon and she its radiance; Govinda is the ocean and Kamalā the tide; he is the day and she the night: all that is masculine is Viṣṇu, and all that is feminine is Śrī.' "* [From the Supplement →] According to the Hindus every city has its own Śri, its own fortune or prosperity, which in former times seems to have been represented by an image, with a temple of its own. The practice amongst the ancients of considering a city under the protection of some well-known divinity is more familiar to us, but an analogous superstition with that of the Hindus also prevailed amongst the polytheists of Eurpoe. Thus in the *Seven Chiefs before Thebes*, the Theban women seek the shrines of the gods who are the guardians of the city. And Virgil states, that on the fall of Troy the deities who had protected the empire departed from the shrines. The public Penates were those who presided over fortresses and cities. — WILSON, XII, 65.

Śrī Pañcamī (Sri Panchami) : A festival that occurs at the beginning of February. The designation Śrī indicates the bride of Viṣṇu, the goddess of prosperity and abundance, Lakṣmī; some however dedicate the day to Sarasvatī (q.v.) the goddess of learning; and pens, ink and books are reverenced at the festival. There are some remarkable varieties regarding the seasons of this festival, in different parts of India, whether it be considered as devoted to Sarasvatī or Lakṣmī.

Śrī Rāma Navamī (Sri Rama Navami) : A festival to celebrate the birthday of Rāmacandra.

Śrīdeva (Srideva) : One of the daughters of Devaka, married to Vasudeva.

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Śrīdhara Svāmī (Sridhara Swami) : A commentator in the *Bhāgavata* and in the *Viṣṇu Purāṇa*.

Śrīgadita (Srigadita) : An entertainment in one act, in which the goddess Śrī, the goddess of fortune, is introduced, or is imitated by the heroine. It is partly recited and partly sung.

Śrīśaila (Srisaila) : A mountain near the Kṛṣṇa.

Śrītāla (Sritala) : One of the seven regions of *pātāla*, according to the enumeration in the *Vāyu*.

Śṛjavana (Srijavana) : One of the sons of Dyutimat.

Śṛṅga (Sringa) : A *ṛṣi*, the story of whose life is related in the *Rāmāyana*. He passed the earlier years of his life in the hermitage of his father, in the jungle, and had consequently never seen the face of a woman. He was enticed from his father's hermitage by damsels sent from the Rājā of Aṅga: on his arrival there he caused rain to fall in abundance; and was married to Śāntā the daughter of the Rājā; and was subsequently engaged to perform the *aśvamedha* of Mahārāja Daśaratha. — (ṚṢYAŚṚṄGA).

Śṛṅgavera (Sringavera) : The modern Sungroor, the frontier town between Kośala and the Bhīl country. When Rāma was going into exile, he and Sītā halted there, and were hospitable received by Guha, the Rājā of the Bhil.

Śṛṅgī (Sringi) : A range of mountains to the north of Meru.

Śṛñjaya (Srinjaya) : **1.** The fourth king of Vaiśālī, son of Dhūmarāśva; **2.** A son of Sūra, and brother of Vasudeva; **3.** The son of Kālānara; **4.** A king of Magadha, son of Haryaśva.

Śṛñjayas (Srinjayas) : A people from the north-west, among the warriors of the *Mahābhārata*.

Śruta (Sruta) : (Sacred tradition) **1.** A son of Dharma by Medhā; **2.** The son of Bhagīratha; **3.** A son of Kṛṣṇa by Kālindī.

Śrutadeva (Srutadeva) : A daughter of Sūra, and wife of Vṛddhāśarman, king of Kāruṣa — the parents of the fierce *asura* Dantavaktra.

Śrutakarman (Srutakarman) : One of the Pāṇḍavas, the son of Sahadeva, the youngest of the Pāṇḍava princes.

Śrutakīrtti (Srutakirtti) : A daughter of Sūra, married to Dhṛṣṭaketu, Rājā of Kaikeya.

Śrutakīrtti (Srutakirtti) : One of the Pāṇḍavas the son of Arjuna.

Śrutakīrtti (Srutakirtti) : **2.** The youngest daughter of king Janaka, who was married to Śatrughna, the youngest brother of Rāma.

Śrutañjaya (Srutanjaya) : One of the kings of Magadha, the son of Senajit.

Śrutasena (Srutasena) : One of the sons of Parīkṣit.

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Śrutasoma (Srutasoma) : The son of the Pāṇḍava prince Bhīma.

Śrutasuras (Srutasuras) : The daughter of Sūra, who was married to Damaghoṣa, king of Cedi.

Śrutavat (Srutavat) : One of the kings of Magadha, the son of Somāpi. In some lists called Śrutasuras, and said to have reigned 67 years.

Śrutāyus (Srutayus) : 1. One of the kings of Ayodhyā, the son of Bhānumitra, a descendant of Kuśa; 2. A king of Mithilā, son of Ariṣṭanemi; 3. The youngest son of Purūravas.

Śruti (Sruti) : (From the Sanskrit *śru*, hear, hence, literally, the hearing, or that which is heard) is, in Sanskrit Literature, the technical term for all those works which are considered to have been revealed by a deity. It applies, therefore, properly speaking, only to the *mantra* and *Brāhmaṇa* portion of the Vedas; but at a later period, it is applied likewise, if not especially, to the Upaniṣads. It means Revelation, as distinguished from Smṛti, Tradition. "The distinction" says Max Müller, "between Śruti (revelation) and Smṛti (tradition), is a point of vital importance for the whole Brāhmaṇic system, and will be found significant in a historical point of view." "The distinction between Śruti and Smṛti, revelation and tradition, had been established by the Brāhmaṇas previous to the rise of Buddhism, or, at all events, previous to the time when the *sūtra* style began to be adopted in Indian literature. There existed, previous to the *sūtra* period, a body of literary works propagated by oral tradition, which formed the basis of all later writings on sacred subjects, and which by the brāhmaṇas was believed to be of divine origin. The idea expressed by the word *śru*, to hear, i.e., to receive by inspiration, is known in the *Brāhmaṇas*."—*ASL*, 107.

Śruti (Sruti) : The daughter of Atri, married to the Prajāpati Kardama.

Stambha (Stambha) : 1. A phonetic variety of the same *dhātu* or root as Skambha (q.v.); 2. One of the seven *ṛṣis* of the second *manvantra*.

Sthaleyu, Sthaṇḍileyu (Sthaleyu, Sthandileyu) : Two of the ten sons of Raudraśwa, king of Mithilā.

Sthūlaśiras (Sthulasiras) : An eminent *ṛṣi*, who, while "culling in the woods his hermit food", viewed with fear the hideous shape of the *rākṣasa* Kabandha (q.v.) and in deep indignation cursed him to retain his grisly form until he should be released by Rāma.

Stoma and Stuti (Stoma and Stuti) : Hymns and prayers, created from the eastern and other mouths of Brahmā.

Subāhu (Subahu) : A king of Mathurā, the son of Śatrughna.

Subala (Subala) : A mountain in the island of Laṅkā, on which Hanumān alighted when he "took a gigantic spring, and by his prodigious strength leaped over the wide ocean", as described in the *Rāmāyaṇa*.

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Subhadrā (Subhadra) : The sister of Kṛṣṇa. Arjuna fell in love with her, and with the consent of Kṛṣṇa eloped with her, but afterwards returned to Dvārakā where they were formally married with great splendour. She was easily reconciled to Draupadī and became the mother of Arjuna's son Abhimanyu (q.v).

Subhāṣa (Subhasa) : One of the kings of Mithilā, the son Sudhanvan.

Subhūmi (Subhumi) : One of the sons of Ugrasena.

Subrāmaṇya (Subramanya) : The name commonly given in the south of India to Kārttikeya (q.v.) the Hindu Mars, or god of war. Subrāmaṇya (diamond-like) is said to be the younger son of Śiva (or *Īśvara*) the more recent mythology differing from the ancient legends on the subject of his birth. The purpose of it seems however to be the same in all, viz., the destruction of the demons Sūra and Tāraka. Indra, the story runs, by severe penance, induced Śiva to promise that a god of war should be born and be a deliverer from the tyrant Sūra. But his birth was caused in the following manner: Śiva emitted from his eyes six sparks of fire, which being thrown into a lake became six infants, who were nursed by the wives of the *ṛṣis*, that are to be seen in the sky as the Pleiades. When Pārvatī saw the children she was transported with their beauty, and embraced all of them together so forcibly that their six bodies became one, while their six heads and twelve arms remained. Thus originated Subrāmaṇya, who owing to his having been nursed by the Kṛttikās, i.e., the Pleiades, is also called Kārttikeya, and thus he became the son of Pārvatī. See SKANDA. Twenty-eight different names are given to Subrāmaṇya. The *Skanda Purāṇa* relates his war with Sūra in full detail; also how he was sent by his father to frustrate the sacrifice of Dakṣa, and how he was delayed on his way, at the instigation of Dakṣa, by beauteous damsels, who courted and entertained him with song and music — his character in this respect being like that of MARS. Hence the *devadāsīs*, or dancing girls, who serve in the temples, are betrothed and married to him, and then not allowed to marry men, though allowed to prostitute themselves. Subrāmaṇya's principal *pagoḍās* are built on mountains, and in the month of Kārttika (October), bonfires are blazing on them in his honour throughout the land.

The *Kumāra-Sambhava*, or Birth of the War God, a poem by Kālidāsa, has been translated from Sanskrit into English verse, by Mr. R.T.H. Griffith, to whom we are indebted for so many excellent specimens of old Indian Poetry.

Sucandra (Suchandra) : A king of Vaiśālī, son of Hemacandra.

Sucaru (Sucharu) : One of the sons of Kṛṣṇa by his wife Rukmiṇī.

Succhāyā (Suchchaya) : The wife of Sliṣṭi, a son of Dhruva.

Suci (Suchi) : **1.** One of the sons of the Agni named Abhimāni, the eldest born of Brahmā: Suci was one of the three fires; the genealogy is different

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in the *Bhāgavata*; **2.** The son of Śatadyumna, king of Mithilā; **3.** One of the sons of Andhaka; **4.** The son of Vipra, king of Magadha; **5.** The Indra of the fourteenth *manvantara*.

Suci (Suchi) : The parent of water-fowl; daughter of Kaśyapa by his wife Tāmrā.

Suciravas (Suchiravas) : One of the twelve Prajāpatis.

Sudarśana (Sudarsana) : A prince of the family of Ikṣvāku, and sovereign of Ayodhyā.

Sudāsa (Sudasa) : The son of Sarvakāma, a descendant of Sagara; **2.** A king of Magadha, the son of Cyavana.

Śuddhodana (Suddhodana) : A prince of the family of Ikṣvāku who, from his connection with Śākya, the author or reviver of Buddhism, is ascertained to have lived in the seventh century before Christ.

Sudeṣṇa (Sudeṣna) : One of the sons of Kṛṣṇa by Rukminī.

Sudeva (Sudeva) : **1.** A son of Cuñcu; **2.** A son of Devaka, of the Yādava race.

Sudhāman (Sudhaman) : A Lokapāla, regent of the east quarter, the son of Virajas and Gaurī.

Sudhāmans (Sudhamans) : A class of thirty-three gods in the thirteenth *manvantara*.

Sudhamas (Sudhamas) : A class of deities of the third and tenth *manvantaras*.

Sudhanuṣ (Sudhanush) : A son of the patriarch Kuru who gave his name to the holy district Kurukṣetra.

Sudhanvan (Sudhanwan) : **1.** A king of Mithilā, the son of Śāsvata; **2.** A king of Magadha, the son of Satyadhṛta.

Sudharman (Sudharman) : The hall of Indra, which was given by Kṛṣṇa to Ugrasena, for the assemblage of the race of Yadu: it was conveyed by *Vāyu* to the Yādavas, the chiefs of whom thenceforth possessed this celestial court, emblazoned with jewels, and defended by the arms of Govinda. After the death of Kṛṣṇa the Sudharman palace returned to heaven along with the *pārijāta* tree.

Sudharmas (Sudharmas) : A class of divinities of the ninth *manvantara*; the class consisted of twelve.

Sudhis (Sudhis) : A class of twenty-seven deities belonging to the fourth *manvantara*.

Sudhṛti (Sudhriti) : A prince of the solar dynasty, the son of Rājgavardhana.

Śūdra dynasty (Sudra dynasty) : This was founded by Candragupta in the first half of the fourth century BC. The dynasty lasted one hundred and thirty-seven years. Candragupta is the same person as Sandracottus, who,

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according to Justin, had seized the throne of India after the prefects of Alexander had been murdered. Seleucus found him as sovereign of India when, after the taking of Babylon, and the conquest of the Bactrians, he passed on into India. Seleucus however did not conquer Sandracottus, but after concluding a league with him, marched on to make war against Antigonus.

Śūdraka (Sudraka) : The first Āndhra prince, who reigned seventy-three years at Magadha.

Śūdras (Sudras) : The lowest of the four castes, said in the *Viṣṇu Purāṇa* to have been produced from the feet of Brahmā; but in another part of the same work the distinctions are ascribed to voluntary election, to accident, or to positive institutions; their duties are said to be to wait on the three upper castes; and by that means to earn their subsistence; they may also engage in trade and mechanical labour.

Sudyumna (Sudyumna) : See Ilā; who was transformed into a man named Sudyumna; at a subsequent period he was again transformed to a woman, in the vicinity of the hermitage of Buddha, who saw and espoused her, and had by her a son named Purūravas. After his birth the *ṛṣis* prayed to Viṣṇu, and through his favour Ilā once more became Sudyumna. In consequence of his having been formerly a female, Sudyumna was excluded from any share in his paternal dominions; but his father, at the suggestion of Vasiṣṭha, bestowed upon him the city of Pratiṣṭhāna, and he gave it to Purūravas. — *VP.*

Sugandhi (Sugandhi) : One of the bond maids of Vasudeva.

Sugrīva (Sugriva) : The monkey chieftain in the Ṛṣyamukha mountain, who received Rāma and Lakṣmaṇa, when they were trying to discover Sītā, and showed her ornaments, which she had purposely dropped in her flight, to Rāma. He then related the story of his grievances against his brother Bāli, and solicited Rāma's aid. Rāma had afforded evidence of his superhuman strength and skill.

> Then high Sugrīva's spirit rose,
> Assured of conquest o'er his foes.
> With his new champion by his side,
> To vast Kiṣkindhā's cave he hied.
> Then summoned by his awful shout,
> King Bāli came in fury out,
> First comforted his trembling wife,
> Then sought Sugrīva in the strife.
> One shaft from Rāma's deadly bow,
> The monarch in the dust laid low.
> Then Rāma bade Sugrīva reign
> In place of royal Bāli slain. — GRIFFITHS

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When Bāli was dying he acknowledged his fault, and asked his brother's forgiveness, commending his son Aṅgada and his wife Tārā to Sugrīva's care. The latter, when reinstated on the throne at Kiṣkindhā invited Rāma and Lakṣmaṇa to live with him there. This invitation Rāma was unable to accept on account of his vow; but after the rainy season, Sugrīva summoned his armies to assist Rāma in conquering the *rākṣasa*s and recovering Sītā. He marshalled his troops in four great divisions. The first he sent north under Vinatā. The second, south, under various generals, especially Hanumān, and Jāmbavat. The third, west, under Suṣeṇa. The fourth, east, under Sātabali.

When Hanumān returned with tidings that Sītā was a prisoner in Laṅkā, Sugrīva set forth at the head of his army to aid in effecting her deliverance. Sugrīva was wounded by Rāvaṇa, and afterwards suffered greatly from the wounds inflicted by the magical weapons of Indrajit, the brave son of Rāvaṇa. Sugrīva was restored by medicinal herbs brought by Hanumān from Kailāsa. After the death of Rāvaṇa, Sugrīva accompanied Rāma and Lakṣmaṇa on their return to Ayodhyā on the self-moving car *puṣpaka*.

Sugrīvī (Sugrivi) : One of the "six illustrious daughters" of Kaśyapa, who became the parent of horses, camels, and asses.

Suhma (Suhma) : A son of Bāli, who gave his name to his descendants and the country they inhabited. Of Suhma it may be remarked that it is specified in the *Siddhānta Kaumudī* as an example of Paṇini's rule, by which Nāgara, compounded with names of countries in the east becomes Nāgara, as Sauhmanāgara produced, &c., in a city of Suhma. — WILSON'S *Notes to VP.*

Suhmas (Suhmas) : The Suhmas and Prasahmas were found in the east by Bhīma; and Suhma is elsewhere said to be situated east of Bengal, towards the sea, the king and the people being *mlecchas*, that is, not Hindus; it would correspond therefore with Tiperah and Arracan.

Suhotra (Suhotra) : Three of this name are mentioned in the *Viṣṇu Purāṇa*, and in all the best authorities; **1.** Suhotra, great grandson of Amāvasa, father of Jahnu (q.v.) and ancestor of Viśvāmitra and the Kauśikas; **2.** Suhotra, son of Kṣattravṛddha, grandson of Āyus and progenitor of the Kāśī kings; **3.** Suhotra, the son of Vṛhatkṣatra, grandson of Vitatha, and parent of Hastin. The *Brahma Purāṇa* in some degree, and the *Harivaṁśa* in a still greater, have made most extraordinary confusion in the instance of this name. — WILSON'S *Notes to VP.* Another Suhotra is mentioned as the son of Sudhanuṣ, and another as the son of Sahadeva, both in the same line of Hastin.

Sujāti (Sujati) : A Yādava prince, the son of Vītihotra. The Sujātas form a tribe in Central India at the present day.

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Sujyeṣṭa (Sujyeshta) : A king of Magadha, the son of Agnimitra.

Śūka (Suka) : One of the ministers of Rāvaṇa, who, having assumed the form of a monkey, was sent by his master, with another minister, Sārana, to go and spy out the army of Rāma, and bring him word as to the names and characters of his chief heroes and counsellors. They were seized and carried into the presence of Rāma, who ordered them to return and tell all they had seen to Rāvaṇa; he also threatened to follow himself and reduce Laṅkā to a heap of ashes. When Rāvaṇa heard the message, he exclaimed, 'Not though all the world came out to fight against me, will I ever restore Sītā to Rāma?" When Śūka counselled a different course, he was dismissed from the service, and went to the jungle where he passed the remainder of his life as a devotee.

Sukalā (Sukala) : The wife of a vaiśya, who, having gone on a pilgrimage, left her in great affliction, and her female friends came to console her; Sukalā continuing to mourn for her absent lord, Kāmadeva and Indra attempted to seduce her but were foiled, and she remained faithful to her husband, who returned from pilgrimage and received blessings from heaven in recompense of the virtues of his wife. This story is said in the *Padma Purāṇa* to have been recited by Viṣṇu to king Veṇa, in illustration of the truth that a wife may be considered as a *tīrtha*.—Wilson's *Works*, III, 35.

Sukalins (Sukalins) : Sons of Vasiṣṭha, and *pitṛs* of śūdras. The *Matsya* specifies them as amongst the incorporeal *pitṛs*.

Sukanyā (Sukanya) : The daughter of the Rājā Śaryāti, who was married to the sage Cyavana (q.v.).

Śūkara (Sukara) : One of the *narakas*; the swine hell, for the murderer of a brāhmaṇa, the stealer of gold, and drinker of wine.

Sukarman (Sukarman) : A teacher of the *Sāmaveda*: he and his father Sumantri, studied the same Saṁhitā under Jaimini.

Sukarmans, Sukarmas (Sukarmans, Sukarmas) : Two classes of deities of the thirteenth and twelfth *manvantaras* respectively.

Suketu (Suketu) : **1.** One of the kings of Mithilā, the son of Nandvardhana; **2.** One of the Kāśī princes, the son of Sunītha.

Suketu (Suketu) : A *rākṣasī*, the mother of Tārakā the terrible (q.v.).

Sukha (Sukha) : Enjoyment; the son of Dharma, by one of the daughters of Dakṣa, Siddhi, Perfection.

Suki (Suki): The daughter of Tāmrā and wife of Kaśyapa, who gave birth to parrots, owls, and crows.

Śukra (Sukra) : **1.** The son of Bhava; **2.** One of the seven sages of the third *manvantara*, sons of Vasiṣṭha; **3.** One of the sons of Havirdhāna; **4.** The

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planet Venus (or her regent), whose vast car is drawn by earth-born horses, is equipped with a protecting fender and a floor, armed with arrows, and decorated by a banner; **5.** The name of a month occurring in the Vedas, belonging to a system now obsolete.

Śukra (Sukra) : The priest and preceptor of the *daitya*s. In days of old when the *daitya*s and *devatā*s were at war, Śukra was the priest and preceptor of the *daitya*s, and Bṛhaspati, the priest of the *devatā*s, and Kañju, the son of Bṛhaspati, became a pupil in the house of Śukra. He passed his time very pleasantly with Devayāṇī, the daughter of Śukra; they were constantly together singing, conversing, &c., until Devayāṇī began to feel a deep love for her father's pupil. The *daitya*s were angry that their priest Śukra should teach the son of the priest of their enemy: and one day when Kañju was taking his tutor's cows to pasture, the *daitya*s carried him off. Śukra compelled them, at the request of Devayāṇī, to restore him. When Kañju had finished his studies and was about to return to his father's house, Devayāṇī suggested that he should demand her of her father in marriage: but Kañju refused saying he regarded her as his sister. (See DEVAYĀṆI) The daughter of the Rājā of the *daitya*s pushed Devayāṇī into a well, at which Śukra's anger was excited, and he threatened to forsake the *daitya*s. The Rājā was alarmed; he and his council humbled themselves to Śukra, and made his daughter servant to Devayāṇī. The aid of Śukra was implored by Rāvaṇa before he took the field against Rāma. Śukra taught him certain *mantra*s, and directed him to offer sacrifice in a secret place, and repeat the *mantra*s, whereupon certain weapons would come out of the fire, and render him invincible; but Śukra warned him that he must observe a strict silence throughout, or the sacrifice would be devoid of all power. Rāvaṇa arranged accordingly; but Rāma, hearing what his enemy was about to do, sent Aṅgada and Hanumān with an army of monkeys to obstruct the sacrifice, which they succeeded in doing.

Sukṛti (Sukriti) : The son of Pṛthu, a descendant of Hastin.

Sukṣatra (Sukshatra) : A king of Magadha, the son of Niramitra.

Śuktimat (Suktimat) : One of the seven chains of mountains in Bhārata; the east and north portions of the Vindhya range.

Śuktimatī (Suktimati) : A river in Cuttack.

Sukumāra (Sukumara) : A prince, the son of Dharmaketu, a descendant of Alarka.

Śūlapāṇi (Sulapani) : The sovereign of the *bhūta*s, or evil spirtis; appointed when the various provinces of creation were assigned to different beings.

Śūlomadhi (Sulomadhi) : The name, according to the *Bhāgavata*, of the last Āndhra prince.

Sumālya (Sumalya) : One of the nine Nandas, kings of Magadha.

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Sumanas (Sumanas) : **1.** The son of Ura and grandson of the Manu Cākṣuṣa; **2.** The son of Haryasva.

Sumanasas (Sumanasas) : A class of deities of the twelfth *manvantara*.

Sumantra (Sumantra) : The chief counsellor of Mahārāja Daśaratha, who made known the ancient prophecy that the *aśvamedha* was to be performed by the *ṛṣi* Śṛṅga. He pacified the infant Rāma with a mirror. He was sent by Vasiṣṭha to summon the Mahārāja to the installation of Rāma; but Kaikeyī desired him to bring Rāma into their presence, and on his arrival she informed him of a previous promise of the Mahārāja's, and stated that he was to go into exile. Sumantra reproached her but to no purpose; he then drove Rāma and Sītā out of Ayodhyā in the royal chariot, and on his return to the palace delivered Rāma's parting message to Daśaratha.

Sumantu (Sumantu) : **1.** A teacher of the *Atharvaveda*, who had studied under the learned Vyāsa. He was the son of Jaimini; **2.** A prince, the son of Jahnu.

Sumati (Sumati) : **1.** The fifth *tīrthaṁkara*, or Jain saint of the present era; **2.** A son of Bharata, a most virtuous prince; he resigned the kingdom for the life of an ascetic, and died at the holy place Śālgrāma; he is said in the *Viṣṇu Purāṇa* to have been afterwards born again as a brāhmaṇa in a distinguished family of ascetics; **3.** A son of Janamejaya, king of Vaiśālī; **4.** The son of Supārśva, king of Hastin; **5.** The son of Dṛḍhasena, king of Magadha; **6.** A teacher of the Purāṇas.

Sumati (Sumati) : **1.** A daughter of the sage Kratu, married to Yajñavāma, the founder of a *gotra*; **2.** A daughter of Vinatā, and wife of Sagara, who gave birth to sixty thousand sons, who were all destroyed by the sage Kapila. [see SAGARA]

Sumedhasas (Sumedhasas) : A class of deities of the fifth *manvantara*.

Sumitra (Sumitra) : **1.** One of the sons of Vṛṣṇi; **2.** The last of the descendants of Ikṣvāku.

Sumitrā (Sumitra) : One of the wives of Mahārāja Daśaratha, and mother of Lakṣmaṇa and Śatrughna.

Sun (Sun) : The *Viṣṇu Purāṇa* contains a long description of sun's chariot, and horses, his diurnal course, his northern and southern declinations, the way in which his destruction is daily attempted by the Mandehas, (q.v.). It also shows that the sun is the cause of rain by evaporation. A mystical account is furnished of the functions of the sun: his wives and children are enumerated. Then it is stated that to diminish his intensity, Viśvakarman placed the luminary on his lathe, and ground off some of his effulgence, in this way reducing it an eighth. The sun is represented as the son of Aditi, a daughter of Dakṣa; and as the father of Vaivasvata, the founder of the Solar dynasty. He is said to have revealed the white *Yajuṣ* to Yājñavalkya,

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and to have given the *syamantaka* gem to Satrājit. At the end of the world he is to dilate into seven suns, and set the universe on fire.

Sunahotra (Sunhotra) : A great *muni*, the son of Bharadvāja. See a passage quoted in *ASL* for "a strange and startling mixture of legendary and historical matter", connected with the family of this *muni*.

Śunaḥśephas (Sunahsephas) : The story of Śunaḥśepha is told by different authorities, with several variations. As the author of various *Sūkta*s in the *Ṛcā*, he is called the son of Ajīgartha. The *Rāmāyaṇa* makes him the middle son of the sage Ṛcīka, sold to Ambarīṣa, king of Ayodhyā by his parents, to be a victim in a human sacrifice offered by that prince. He is set at liberty by Viśvāmitra; but it is not added that he was adopted. The *Bhāgavata* concurs in the adoption, but makes Śunaḥśepha the son of Viśvāmitra's sister, by Ajigarta, of the line of Bhṛgu, and states his being purchased, as a victim, for the sacrifice of Hariścandra. The *Vāyu* makes him a son of Ṛcīka, but alludes to his being the victim at Hariścandra's sacrifice. According to the *Rāmāyaṇa*, Viśvāmitra called upon his sons to take the place of Śunaḥśepha, and, on their refusing, degraded them to the condition of *cāṇḍāla*s. The *Bhāgavata* says, that fifty only of the hundred sons of Viśvāmitra were expelled from their tribe, for refusing to acknowledge Śunaḥśepha or Devarāṭa, as their elder brother. The others consented; and the *Bhāgavata* expresses this:

"They said to the elder, profoundly versed in the *mantra*s, 'We are your followers:' The *Rāmāyaṇa* also observes, that Śunaḥśepha, when bound, praised Indra with *Ṛcā*s, or hymns of the *Ṛgveda*. The origin of the sotry, therefore,—whatever may be its correct version,—must be referred to the Vedas; and it, evidently, alludes to some innovation in the ritual, adopted by a part only of the Kauśika families of brāhmaṇas."

Sunaka (Sunaka) : A king of Kāśī, the son of Ghṛtsamada.

Sunakṣatra (Sunakshatra) : The son of Marudeva, of the family of Ikṣvāku.

Sunāman (Sunaman) : One of the sons of Ugrasena.

Sunanda (Sunanda) : A servant of Viṣṇu, who was sent by that deity to convey kind Bharata, after resigning his crown to his son, to Vaikuṇṭha. On the way Bharata asked him to describe the regions which they traversed, and Sunanda accordingly told him the situation and extent of the different *loka*s or spheres above the earth.

Sunandā (Sunanda) : The sister of the Rājā of Cedi, who received Damayantī as a companion.

Sunaya (Sunaya) : **1.** A king of Mithilā, the son of Ṛta; **2.** The son of Pariplava, of the race of Puru.

Sunda (Sunda) : One of the *daitya*s, the son of Nisunda, and father of

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Mārīca and Tārakā.

Sundāgara (Sundagara) : A *rākṣasa*, mentioned in the *Rāmāyaṇa*, the husband of the fierce Tārakā.

Sundara (Sundara) : One of the thirty Āndhrabhṛtya kings, the son of Pravilasena.

Sundaramūrti (Sundaramurti) : A *ṛṣi* who is supposed to have lived about fourteen centuries ago, and who by the sanctity of his life when on earth, obtained at death a place near Śiva, and is therefore adodred with him. Images of Sundaramūrti are found in many temples, placed near to the *liṅgam* or emblem of Śiva.

Śuṅgas (Sungas) : A dynasty of ten kings who ruled in Magadha for hundred and twelve years.

Sunika (Sunika) : The prime minister of Ripuñjaya, king of Magadha, who having killed his sovereign placed his son Pradyota upon the throne.

Sunīta (Sunita) : One of the kings of Magadha, the son of Suvala.

Sunītha (Sunitha) : **1.** A king of Kāśī, the son of Santali and grandson of the celebrated Alarka: **2.** The son of Suṣeṇa, of the race of Puru.

Sunītha (Sunitha) : The name of a prince mentioned in the *Mahābhārata* of whom nothing particular is known.

Sunīthā (Sunitha) : The daughter of Mṛtyu, who was married to Aṅga, and became the mother of Veṇa, who was inaugurated by the *ṛṣi*s as monarch of the earth.

Sunṛta (Sunrita) : The wife of Uttānapāda, son of Dhruva.

Śūnyabandhu (Sunyabandhu) : A son of Tṛṇavinda, by the celestial nymph Alambuṣā.

Suparṇa (Suparna) : A name of Garuḍa, the king of the feathered tribes.

Supārśva (Suparswa) : Amountain in Jambudvīpa, forming the northern buttress of Mount Meru.

Supārśva (Suparswa) : **1.** A king of Mithilā, the son of Śrutāyus; **2.** A king of Hastināpura, the son of Dṛḍhanemi.

Supārśva (Suparsva) : A son of the vulture-king Sampāti, who tended his father when confined to the summit of Mount Vindhya. One day Supārśva returned without the usual supply of food, on which Sampāti said, 'Thus it is that young birds of the present day neglect their aged parents. As they wing their way lightly through the air it never occurs to them — my father, that old bird whose wings are scorched, has had no dinner; or if the thought strike them, they probably say, 'Let the old fowl starve! thus the trouble of him will be off my shoulders. That is the way with young birds nowadays.' Then Supārśva answered meekly, "My father I scoured the country far and

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wide, seeking some provisions for thee; but all creatures seemed hiding out of the way of some great peril. Whilst I hung on the air wondering I saw a monster with ten heads and large limbs sailing towards me; and in his arms he held a young daughter of man clad in bright raiment, who looked like a pure bright Star in the dark bosom of a cloud. As they neared me I heard her scream Rāma, help! dear Rāma!' And I hesitated whether to succour her or no. But he with the ten heads cried to me courteously to make way for him; and no bird of breeding answers a polite request with a challenge to combat, — so I let him pass. When he was out of the sight the *bhūtas* that float in mist, cried to me, 'Thou hast been near to death! That was Rāvaṇa the terror of the three worlds; had he not held a woman in his arms the dreadful *rākṣasa* had not let thee live!' And so, father, I return to thee glad that life is mine, though like thee I am wearied and a-hungered." — *IE*, 194.

Suprattha (Suprattha) : A king of the country south of Meru, the son of Bhānuratha, descendant of Ikṣvāku.

Sura (Sura) : **1.** The eldest son of Kārttavīrya, the Yādava prince; **2.** The son of Devamidhuṣa who was married to Māriṣū, and became the father of Vasudeva; **3.** A son of Vidūrāthu, also a Yādava.

Surabhi (Surabhi) : The name of the cow produced from the churning of the ocean, the fountain of milk and curds, worshipped by the divinities, and beheld by them with minds disturbed and eyes glistening with delight. — *VP*. It is termed the cow of plenty, able to grant every wish; **2.** A daughter of Dakṣa and wife of Kaśyapa.

Suras (Suras) : Heavenly spirits or inferior demi-gods, resembling Cāraṇas (q.v.).

Surasā (Surasa) : The mother of the *nāgas* who dwelt in the ocean, who assumed the form of a monstrous *rākṣasa*, and rose up through the water to stop Hanumān as he was flying over the sea to Laṅkā. 'Stop, O colossal Ape, she shouted, the immortals have given thee to me for a meal! therefore enter my mouth without delay.' Hanumān looked down her mouth, that was like a yawning cavern. 'Magnificent Parent of *nāgas*, he said, I am employed on an important errand just now; let me continue my voyage and I will return to be the will of the immortals.' Surasā was impatient; as Hanumān enlarged his bulk she expanded her jaws, and so they went on till Surasā's mouth was a hundred *yojanas* wide. 'Yield to thy destiny,' said she, 'for I swear thou shalt not continue thy voyage ere thou hast entered my mouth.' So be it, said the dauntless Ape; and quick as thought reduced himself to the dimensions of a man's thumb — then he slipped into the monstrous jaws of the *rākṣasī*, and as quickly darted out again. Farewell, gallant monkey, cried the mother of *nāgas*, I wished only to put thy ingenuity to the proof. — *IE*.

Surasā (Surasa) : **1.** One of the daughters of Dakṣa, who was married to

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Kaśyapa; **2.** The name of river not identified.

Sūrasena (Surasena) : **1.** The son of Śatrughna, who, with his brother Subāhu, reigned at Mathurā, after the ascent of their father to heaven; 2. One of the sons of Kārttavīrya.

Sūrasenas (Surasenas) : The inhabitants of Mathurā, the Sūraseni of Arrian.

Suratha (Suratha) : **1.** The son of Jahnu, decendant of Kuru; **2.** The son of Kundaka, of the line of Ikṣvāku, **3.** A Rājā of the Śivis, a tribe mentioned by the historians of Alexander's *Indian Conquests*. "After reaching the confluence of the Acesines with the Hydaspes, Alexander made a retrograde march towards the Indus, upon an incursion against the Sibae; who from being clothed with skins, and armed with clubs, the latter of which they stamped on their cattle, the Greeks fancied to be descendants of Hercules." They are said to have been the posterity of king Śiva; but the name and the practices of the people most probably allude to their especial worship of Śiva. — F. JOHNSON.

Sūreśvara (Sureswara) : One of the eleven Rudras according to some of the lists. There is a great variety in the appellations of the Rudras, arising from the writers applying to them indifferent names of the common prototype, or synonyms of Rudra or Śiva, selected at will from his thousand and eight names according to the *Liṅga Purāṇa*.

Surgery (Surgery) : Professor Wilson believed that Surgery was once extensively cultivated and highly esteemed by the Hindus,* though the successful cultivation of the healing art by European skill and learning has left us nothing to learn from Hindu writers. Surgical skill preceded the knowledge of medicine; as Celsus has asserted, when commenting on Homer's account of Podalirius and Machaon, who were not consulted, he says, during the plague in the Grecian camp, although regularly employed to extract darts and heal wounds. The same position is maintained by Hindu writers, in plain as well as in legendary language.

According to some authorities, the Aśvins instructed Indra, and Indra was the preceptor of Dhanvantari; but others make Ātreya, Bharadvāja, and Caraka prior to the latter. Caraka's work, which goes by his name, is extant. Dhanvantari is also styled Kāśīrāja, prince of Benāres. His disciple was Suśruta, the son of Viśvāmitra, and consequently a contemporary of Rāma; his work also exists, and is our chief guide at present. It is perhaps the oldest work on the subject, excepting that of Caraka, which the Hindus possess. It is divided into six portions, all of which treat of Surgery, not general medicine.

The *Āyurveda* is distributed into eight sub-divisions, including all the real and fanciful pursuits of physicians of every time and place. Suśruta

* WILSON, *Works*, III, 276.

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however confines his own work to the classes *śalya* and *śālākya*, or Surgery, though, by an arrangement not uncommon with our own writers, he introduces occasionally the treatment of general diseases, and the management of women and children, when discussing those topics to which they bear relation. Pure Surgery, however, is his aim, "the first and best of the medical sciences; less liable than any other to the fallacies of conjectural and inferential practice; pure in itself, perpetual in its applicability; the worthy produce of heaven, and certain source of fame."*

Surociṣ (Surochish) : One of the seven sons of the sage Vasiṣṭha, according to the enumeration in the *Bhāgavata*.

Śūrpanakhā (Surpa-nakha) : The sister of Rāvaṇa, who admired the beauty of Rāma, and used various efforts to induce him to marry her. Rāma jestingly advised her to marry his younger brother Lakṣmaṇa. She threatened to devour Sītā, and rushing on her in a phrensy of passion, Lakṣmaṇa had to interfere, and with his scemitar cut off the ears and nose of Śūrpanakhā. She then fled to her brother Khara, who vowed vengeance for the treatment she had received: but he and his army of *rākṣasa*s all perished in the attempt, being slain by Rāma. Śūrpanakhā then went to Rāvaṇa, and urged him to carry off Sītā.

Surūpas (Surupas) : A class of divinities of the fourth *manvantara*.

Sūrya (Surya) : The sun. The mythical ancestor of the Rājās of Kośala. This deity seems, "under different names to have always held a high place amongst the primitive gods of every nation, by virtue of its prominence in the heavens and the extent to which its influence is felt upon earth. Its daily course and its annual course, its welcome rising in the morning, and its glorious setting in the evening, must all have excited the keenest curiosity amongst a child-like and inquisitive people; and at the same time, the imagination was left to account for the existence of phenomena which in a non-scientific age, are altogether beyond human ken. Thus it seems extremely probable that one of the earliest efforts of poetical genious was to personify the sun as the deity of light, travelling through the blue ether in a golden chariot which all men might see, drawn however by steeds which were invisible to the outward eye, but which were easily assumed to be white, resplendent, and beautiful beyond expression. In the Vedas the attributes of this deity are frequently the same as those of Agni, especially that of originating and diffusing light; but still the sun stands forward as a deity altogher distinct from Fire, when described as journeying through the firmament in an upward and downward course, and especially in his character of measuring days and nights. This god is apparently addressed under a variety of names — but in the Epics he is chiefly known by the name of Sūrya, and was regarded as the great ancestor of the solar race who

* Wilson, *Works*, III, 276.

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appear in the *Rāmāyaṇa*." — WHEELER.

1. By lustrous heralds led on high,
   The omniscient Sun ascends the sky,
   His glory drawing every eye.
2. All-seeing Sun, the stars so bright,
   Which gleamed throughout the sombre night,
   Now scared, like thieves, slink fast away,
   Quenched by the splendour of thy ray.
3. Thy beams to men they presence shew;
   Like blazing fires they seem to glow.
4. Conspicuous, rapid, source of light,
   Thus makest all the welkin bright.
5. In sight of gods, and mortal eyes,
   In sight of heaven thou scal'st the skies.
6. Bright god, thou scann'st with searching ken
   The doings all of busy men.
7. Thou stridest o'er the sky; thy rays
   Create, and measure out, our days;
   Thine eye all living things surveys.

8. & 9. Seven lucid mares thy chariot bear,
   Self-yoked athwart the fields of air,
   Bright Sūrya, god with flaming hair.

10. That glow above the darkness we
    Beholding, upward soar to thee,
    For there among the gods thy light
    Supreme is seen, divinely bright.

— *OST*, V, 160

Susaṁgata (Susamgata) : The confidential friend of the princess Sāgarikā in the drama of *Ratañvalī*.

Susandhi (Susandhi) : A prince, the son of Prasuśruta, a descendant of Kuśa.

Suśānti (Susanti) : **1.** The son of Śānti, king of Hastināpura; **2.** The Indra of the third *manvantara*.

Suśarman (Susarman): One of the four kings of Magadha of the Kaṇva dynasty.

Suśarman (Susarman) : The Rājā of Trigarta. He proposed to the Kauravas to invade the kingdom of Virāṭa. After the plan of the campaign had been decided on, he challenged the Rājā Virāṭa to single combat, defeated and captured him. Suśarman was afterwards taken prisoner himself by Bhīma. In the great war he and his four brothers challenged Arjuna to battle in the

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first day of Droṇa's command. The five brothers were vanquished by Arjuna; on the following day Suśarman sent a second challenge to Arjuna to fight in the southern quarter of the plain; Arjuna accepted the challenge, and it was during his absence on this occasion that his son, the young and heroic Abhimanyu was slain.

Suṣeṇa (Sushena) : **1.** One of the sons of Vasudeva, who was killed by Kaṁsa; **2.** The son of Vṛṣṇimat, of the race of Puru; **3.** One of the sons of Kṛṣṇa by his wife Rukmiṇī; **4.** A distinguished physician in the *Rāmāyaṇa*, who restored the dead monkeys to life by herbs brought from the Himālaya mountains.

Śuṣṇa (Sushna) : A name of Vṛttra, the demon who personifies drought, and is also called Ahi.

The lightnings then began to flash,
The direful thunderbolts to crash,
By Indra proudly hurled.
The gods themselves with awe were stilled
And stood aghast; and terror filled
The universal world.

* * * * *

Now bound by Śuṣṇa's spell no more,
The clouds discharge their liquid store;
And long by torrid sunbeams baked,
The plains by copious showers are slaked;
The rivers swell and sea-wards sweep
Their turbid torrents broad and deep.
The peasant views with deep delight,
And thankful heart, the auspicious sight,
His leafless fields so sere and sad,
Will soon with waving crops be clad,
And mother earth now brown and bare,
A robe of brilliant green will wear.

— *OST*, Vol. V, p. 135.

Suśravas (Susravas) : One of the Prajāpatis, according to the enumeration in the *Vāyu Purāṇa*.

Suśruta (Susruta) : **1.** A king of Mithilā, the son of Subhāṣa; **2.** A teacher of medical science, the reputed author of a celebrated work in Sanskrit still extant. [From the Supplement →] A medical writer of great antiquity and high repute. He was the son of Viśvāmitra, and consequently a contemporary of Rāma. He is said to have studied under Dhanvantari, and his work, termed the Sauśruta, still exists, and is considered a valuable treatise on Surgery.

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Sustī (Susti) : A goddess, who is propitiated with offerings when children are troublesome. When the infant Rāma cried for the moon and could not be quieted, it was said the goddess Sustī was unpropitious.

Susuma (Susuma) : A king of Magadha, the son of king Dharma.

Suṣumna (Sushumna) : One of the seven principal rays of the sun; that which supplies heat to the moon.

Sūta (Suta) : A generic term chroniclers and bards. The bard and herald of the Hindus, being attached to the state of all men of rank to chant their praises, celebrate their actions, and commemorate their ancestry. Also the name of a celebrated pupil of Vyāsa, from whom he learned many historical and legendary traditions. It was to Sūta that the great *muni* communicated the Purāṇas. Sūta had himself six scholars who acquired distinction.

Sutala (Sutala) : One of the seven divisions of *pātāla*, that with a stony soil, but embellished with magnificent palaces.

Sutanu (Sutanu) : One of the five daughters of Ugrasena.

Sutapas (Sutapas) : One of the seven pure sages according to the enumeration in the *Viṣṇu Purāṇa*, sons of the great sage Vasiṣtha.

Sutapas (Sutapas) : A class of deities of the eighth *manvantara*.

Sutara (Sutara) : The daughter of Śvaphalka.

Sutīkṣṇa (Sutikshana) : An ascetic who figures in the *Rāmāyaṇa*, as of extraordinary merit on account of his austerities. When Rāma and Sītā visited him in his hermitage in the forest they found him covered with mud, and his head covered with matted hair; his body reduced to bones and skin. He was absorbed in profound forgetfulness of all things earthly; but when Rāma paid his respects the sage at once embraced him, and bestowed his blessings on him. [From the Supplement →] Sutīkṣṇa's hermitage was near the celebrated Rāmagiri, or Rāma's hill, now Rām-ṭek, near Nagpore—the scene of the Yakṣa's exile in the Cloud Messenger.

Sūtra (Sutra) : "(From the Sanskrit *siv*, to sew, literally, therefore, a thread or string) is, in Sanskrit Literature, the technical name of aphoristic rules, and of works consisting of such rules. The importance of the term will be understood from the fact, that the *groundworks* of the whole ritual, grammatical, metrical, and philosophical literature of India are written in such aphorisms, which therefore constitute one of the peculiarities of Hindu authorship. The object of the *sūtra*s is extreme brevity; and, especially in the oldest works of this class, this brevity is carried to such an excess, that even the most experienced would find it extremely difficult, and sometimes impossible, to understand these aphorisms without the aid of commentaries, which, however, are fortunately never wanting, wherever a work is written in this style. Though there is no positive evidence as to the cause or causes which gave rise to this peculiarity of Hindu composition, the

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method of teaching in ancient India — an account of which is afforded in some of the oldest works — renders it highly probable that these *sūtras* were intended as memorial sentences which the pupil had to learn by heart, in order better to retain the fuller oral explanation which his teacher appended to them. But it is likewise probable that this method of instruction itself originated in the scarcity or awkwardness of the writing material used, and in the necessity, therefore, of economising this material as much as possible; for that writing was known and practised at the remotest period of Hindu antiquity, is now placed a doubt, though a startling theory was propounded, some years ago, to the effect that writing was unknown in India, even at the time of the great grammarian Pāṇini. The manner, however, in which up to this day, the Hindus are in the habit of keeping the leaves of their books together, seems to throw some light on the name given to this aphoristic literature. The leaves — generally narrow, and even at the present time often being dried palm leaves, on which the words are either written with ink or scratched with a style — are piled up, and, according to the length the leaves, pierced in one or two places, when, through the hole or holes, one or two long *strings* are passed to keep them together. The name of *sūtra* was probably, therefore, applied to works, not because they represent a thread or string of rules, but on account of the manner in which these works were rendered fit for practical use; just as in German a volume is called *Band*, from its being 'bound'. That a habit deeply rooted outlives necessity, is probably also shewn by these *sūtra* works; for while the oldest works of this class may be called *sūtra* by necessity, there are others which convey the suspicion that they merely imitated the *sūtra* style after the necessity had passed away, more especially as they do not adhere to the original brevity of the oldest *sūtra*; and the *sūtra*s of the Buddhists, conspicuous for their prolixity, could scarcely lay claim to the term, if compared with the *sūtra* of the Brāhmaṇical literature." — GOLDSTÜCKER.

The *sūtra* period of Sanskrit literature is fixed by Max Müller at from 600 to 200 BC, the characteristic of the period is that the Brāhmaṇical writers used very curt and dry sentences, or *sūtra*s, for expressing their thoughts. Numerous *sūtra* works by different authors are still extant, among which the *Vyākaraṇa Sūtra*s of Pāṇini, and the *Vedānta Sūtra*s of Vyāsa, occupy a prominent place.

Suttee (Suttee) : "(An English corruption from the Sanscrit *satī*, a virtuous wife) means the practice which prevailed in India, of a wife burning herself on the funeral pile, either with the body of her husband, or separately, if he died at a distance.

The practice of Suttee is based by the orthodox Hindus on the injunctions of their *śāstra*s, or sacred books, and there can be no doubt that various passages in their Purāṇas (q.v.) and codes of law *countenance* the belief which they entertain of its meritoriousness and efficacy. Thus, the *Brahma Purāṇa* says: 'No other way is known for a virtuous woman after the death

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of her husband; the separate cremation of her husband would be lost (to all religious intents). If her lord die in another country, let the faithful wife place his sandals on her breast, and, pure, enter the fire. The faithful widow is pronounced no suicide by the recited text of the *Ṛgveda*.' Or the code of Vyāsa: 'Learn the power of that widow who, learning that her husband has deceased, and been burned in another region, speedily casts herself into the fire', &c. Or the code of Aṅgiras: 'That woman, who, on the death of her husband, ascends the same burning pile with him, is exalted to heaven, as equal in virtue to Arundhatī (the wife of Vasiṣtha). She who follows her husband (to another world) shall dwell in a region of joy for so many years as there are hairs on the human body, or 35 millions. As a serpent-catcher forcibly draws a snake from his hole, thus drawing her lord (from a region of torment), she enjoys delight together with him. The woman who follows her husband to the pile expiates the sins of three generations on the paternal and maternal side of that family to which she was given as a virgin. . . . No other effectual duty is known for virtuous women, at any time after the death of their lords, except casting themselves into the same fire. As long as a woman (in her successive transmigrations) shall decline burning herself, like a faithful wife on the same fire with her deceased lord, so long shall she be not exempted from springing again to life in the body of some female animal. When their lords have departed at the fated time of attaining heaven, no other way but entering the same fire is known for women whose virtuous conduct and whose thoughts have been devoted to their husbands, and who fear the dangers of separation.' But however emphatically these and similar passages recommend a wife to burn herself together with her deceased husband, it should, in the first place, be observed, that *Manu*, who, among legislators of ancient India, occupies the foremost rank, contains no words which enjoin, or even would seem to countenance, this cruel practice; and, secondly, that no injunction of any religious work is admitted by the orthodox Hindus as authoritative, unless it can shew that it is taken from, or based on, the revealed books, the Vedas. An attempt has of late years been made by Rājā Rādhākānt Deb, to shew that, in a text belonging to a particular school of the *Black Yajurveda*, there is really a passage which would justify the practice of suttee; but in the controversy which ensued on this subject between him and the late Professor H. H. Wilson, it clearly transpired that the text cited by the learned Rājā is of anything but indubitable canonicity; moreover, that there is a verse in the *Ṛgveda* which, if properly read, would enjoin a widow not to burn herself, but, after having attended the funeral ceremonies of her husband, to return to her home, and to fulfil her domestic duties; and it seems, at the same time, that merely from a misreading of a single word of this verse from the *Ṛgveda*, that interpretation arose which ultimately led to a belief and an injunction so disastrous in their results. That an immense number of widows have fallen victims to this erroneous interpretation of

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the oldest Vedic text, is but too true. Some thirty years ago, however, the East India Company took energetic measures to suppress a practice which it was perfectly justified in looking upon as revolting to all human feelings, and which it would have likewise been entitled to consider as contrary to the spirit of the Vedic religion. This practice may now be said to have been successfully stopped; for though, from habit and superstition, even nowadays cases of suttee occur, they are extremely rare; and all reports agree that the enlightened natives everywhere, except, perhaps, in certain native states, support the action of gevernment to repress this evil of bygone times.—*Chambers' Encylopaedia.*

Suvala (Suvala) : A king of Magadha, the son of Sumati.

Suvama (Suvama) : The beautiful river; identified by Wilford with the Rām-gaṅgā.

Suvarcalā (Suvarchala) : The wife of Rudra, the Rudra who was the first of the eight manifestations.

Suvarṇa (Suvarna) : A prince, the son of Antarikṣa, of the family of Ikṣvāku.

Suvarṇaroman (Suvarnaroman): One of the kings of Mithilā, the son of Mahāroman.

Suvela (Suvela) : A mountain in Laṅkā, on the rugged top of which Rāma encamped his army when he invaded the island.

Suvibhu (Suvibhu) : One of the Kaṣya princes, the sixth in descent from Alarka, Rājā of Benares.

Suvīra (Suvira) : **1.** One of the sons of Śivi; **2.** One of the Kaurava princes, the son of Kṣemya.

Suvrata (Suvrata) : A king of Magadha, whose reign is said to have lasted 60 years: he was the son of Rājā Kṣemya.

Suyaśas (Suyasas) : One of the kings of Magadha, son of the Buddhist king Aśokavardhana (q.v.).

Suyodhana (Suyodhana) : A name sometimes given (euphemistically) to Duryodhana, the eldest of the hundred sons of Dhṛtarāṣṭra, and who as the representative of the others is painted in the darkest colours, and embodies all their bad qualities. Many Hindus regard him as the visible type of Vice, or the evil principle in human nature, for ever doing battle with Virtue, or the good and divine principle, symbolised by the five sons of Pāṇḍu. At Duryodhana's birth various evil omens of the usual hackneyed description occurred; jackals yelled, donkeys brayed, whirlwinds blew, and the sky seemed on fire. Dhṛtarāṣṭra alarmed, called his ministers together, who recommended him to abandon the child, but could not persuade him to do so.*

* Williams' *Indian Epic Poetry.*

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Svabhāvas (Swabhavas) : The characteristics, or inherent properties, of the *guṇas* (or qualities) by which they act, as soothing, terrifying, stupifying, &c.

Svabhojana (Swabhojana) : One of the *narakas*; that for the punishment of the religious student who sleeps in the day; and for those who though mature, have to be instructed in sacred literature by their children.

Svadhā (Swadha) : **1.** Oblation: one of the daughters of Dakṣa, and wife of the Pitṛs; **2.** One of the wives of Aṅgiras; **3.** The wife of one of the eleven Rudras.

Svāhā (Swaha) : 1. Offering: one of the daughters of Dakṣa, who was married to Agni; 2. The wife of the Rudras Paśupati.

Svāhī (Swahi) : One of the Kroṣṭṛ princes, son of Vṛjinīvat, and grandson of Yadu.

Svamabhāk (Swamabhak) : One of the seven suns, into which the seven solar rays dilate at the end of the day of Brahmā.

Svaphalka (Swaphalka) : A sage of great sanctity; wherever he dwelt, there famine, plague, dearth, and other visitations were unknown; wherever rain was wanted his presence secured the blessing. He was married to the daughter of Kāśīrāja, named Gāndinī (q.v.), whose remarkable birth has already been related. Gāndinī, as long as she lived, gave a cow to the brāhmaṇas everyday. Akrūra was their son; and his birth therefore pcoceeded from a combination of uncommon excellence. — *VP*, 432.

Svarāj (Swaraj) : One of the seven principal solar rays, that which supplies heat to the planet Saturn.

Svarāṭ (Swarat) : Brahmā, the Creator.

Svarbhānu (Swarbhanu) : **1.** A renowned *dānava*, son of Kaśyapa; **2.** One of equal celebrity, the son of Vipracitti.

Svarga (Swarga) : **1.** The son of Rudra Bhīma; **2.** Paradise, on Mount Meru, the seat of the righteous, and where the wicked do not arrive even after a hundred births.

Svar-loka (Swar-loka) : The planetary sphere, extending from the sun to Dhruva, explained in the Purāṇas to be heaven.

Svarṇaprastha (Swarnaprastha) : One of the eight minor *dvīpas*, situated beyond the sea, and inhabited by *mlecchas*, but who worship Hindu divinities.

Svarociṣa (Swaorchisha) : The Manu of the second *manvantara*; so named from the splendour of his appearance when born. He was the son of the nymph Varuthinī by the Gandharva Kāli. The seven *ṛṣis* of the period were the Manu's sons.

Svarūpas (Swarupas) : Forms of things: the distinctions of biped, quadruped,

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brute, bird, fish, and the like.

Svastyatreyas (Swastyatreyas) : A race of brāhmaṇas, celebrated for their sanctity; a branch of the lunar race.

Svāti (Swati) : A lunar mansion in *govīthi*, in the Central Avasthāna. [From the Supplement →] The fifteenth lunar mansion or *nakṣatra* (q.v.).

Svayambhoja (Swayambhoja) : A Yādava chief, the son of Pratikṣatra.

Svayambhū (Swayambhu) : **1.** Brahmā; a synonym of Mahat, so termed from its being ungenerated; **2.** the Vyāsa of the first *dvāpara*.

Svayambhuva (Swyambhuva) : The Manu, born of and one with Brahmā; Brahmā converted hmself into two persons, the first male, or the Manu Svayambhuva, and the first woman or Śatarūpā.

Svayamprabha (Svayamprabha) : A recluse, of whom nothing particular is known. He is named in the *Rāmāyaṇa*.

Svayaṁvara (Swayamvara) : Self-choice. The public choice of a husband. The most popular of all the forms of marriage which prevailed amongst the Vedic Āryans. The *svayaṁvara*, says Mr. Wheeler was evidently an institution of the kṣatriyas, resembling in a remarkable degree the tournaments of the age of chivalry.

The man who gained the day became the husband of the damsel. The *Mahābhārata* contains a long narrative of the *svayaṁvara* of Draupadī. The *svayaṁvara* emphatically belong to the old Vedic period, and is distinctly recognised in the hymns of the *Ṛgveda*. The institution is an exaggerated expression of the age of chivalry. — WHEELER.

"The *svayaṁvara*, the free, or self-election of a husband, was a not uncommon practice amongst the Hindus, and forms the subject of frequent description both in ancient and modern poetry: the Princes being assembled in a public place with appropriate ceremonies, the Princess performed the tour of the circle, and signified her preference by throwing a garland of flowers upon the neck of the successful competitor: the marriage rite was subsequently performed as usual. It may be easily supposed that the preference was not always the suggestion of the moment, and grew out of previous acquaintance: thus Damayantī adopted this mode of choosing Nala in concert with her lover; Tārāvatī chose Candraśekara by the guidance of her nurse; and the Princess of Kanauj invited Pṛthā Bāī to her *svayaṁvara*. The consequences may also be easily conjectured, and mortified vanity, or disappointed expectation must often have engendered personal hostility: the result may not unfrequenly have been long and widely felt; and though neither the *svayaṁvara*s of Draupadī or Damayantī may have been attended with any remarkable events, the choice of the Princes of Kanauj was less innoxious: for the animosity which is excited between her father and her lord, laid India bare to Mohammedan aggression, and paved the way for European ascendancy."— WILSON'S *Works*, III, 324.

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Śveta (Sweta) : **1.** A serpent king, one of the progeny of Kadru; **2.** A range of mountains north of Meru.

Śvetā (Sveta) : A daughter of Krodhavaśa, and mother of the eight elephants attached to the four quarters and intermediate points of the compass, to support and guard the earth.

Śveta-dvīpa (Sweta-dwipa) : The white or silver island, the abode of Viṣṇu. Colonel Wilford bestowed great pains on the verification of these fictitious *dvīpa*s, which he imagined to represent actual divisions of the globe. The white or silver island, or island of the moon, was the island of great Britain, according to him. Still, says Wilson, his essays on these subjects, contain much curious and interesting matter.

Syādvādīs (Syadvadis) : "Assertors of probabilities, or of what may be"; a designation of the Jainas.

Śyāla (Syala) : A Yādava chief, who publicly offended Gārgya, the Brāhmaṇa, and led the latter to adopt a course of austerities to obtain a son who should be a terror to the tribe of Yadu. See KĀLAYAVANA.

Śyāma (Syama) : One of the sons of Sūra.

Śyāmā (Syama) : The black goddess; one of the names of Pārvatī. [From the Supplement →] The black goddess; one of the terrific forms of Pārvatī, worshipped in the month of Kārttika.

Syamantaka Gem (Syamantaka Gem) : A jewel of great celebrity which insured its possessor, if a good man, safety, prosperity and happiness. It was presented by the Sun to Satrājit who wore it on his neck, and became thereby as brilliant as the sun himself. Satrājit, fearing that Kṛṣṇa would ask him for the jewel, transferred it to his brother Prasena; and as Prasena's character was bad it caused his death; he being killed by a lion when hunting. The lion taking the jewel in his mouth was about to depart, whe he was killed by Jāmbavat, the king of the bears, who carried off the gem to his cave and gave it to his son Sukumāra to play with. Kṛṣṇa was suspected of having murdered Prasena to get possession of the jewel. To clear himself Kṛṣṇa tracked the jewel to the bear's cave, and after a conflict with Jāmbavat which lasted twenty-one days, recovered the jewel. Jāmbavat then recognised Kṛṣṇa's divinity, and gave him his daughter Jāmbavatī in marriage. The jewel was again restored to Satrājit, who was killed by Śatadhanvan for the sake of it. Kṛṣṇa resolved that Śatadhanvan should relinquish the prize, pursued him, put him to death, but found not the jewel, as it had been given to Akrūra to keep. Balabhadra thought Kṛṣṇa was deceiving him and quarrelled with his brother on account of it.

Aakrūra retained the precious jewel fifty-two years, and in consequence enjoyed immunity from all kinds of evil, the whole country partaking of the benefit. This led Kṛṣṇa to conjecture that Akrūra had the gem in his possession; and in a full assembly Akrūra owned to it and offered it to

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Kṛṣṇa: but it was decided that it should remain with Akrūra, who wore it publicly ever after as a garland of light. — *VP.*

Syamayanī (Syamayani) : A teacher of the*Yajurveda*, and chief of the northern class.

Śyeṇī (Syeni) : A daughter of Kaśyapa, and the parent of hawks.

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Tablā (Tabla): A small drum with only one opening, which is covered with a thin skin, the part opposite to this being round and made of wood. The drum rests upon the ground, the covered opening being uppermost, and is struck rapidly and sharply by the fingers. Sometimes two such drums are played by the right and left hands together.

Tadaikyam (Tadaikyam) : Union; perfect union; or identification of one with another. "The mind of man is the cause both of his bondage and his liberation: its addiction to the objects of sense is the means of his bondage; its separation from objects of sense is the means of his freedom. The sage who is capable of discriminative knowledge must therefore restrain his mind from all the objects of sense, and therewith meditate upon the Supreme Being, who is one with spirit, in order to attain liberation; for that supreme spirit attracts to itself him who meditates upon it, and who is of the same nature, as the loadstone attracts the iron by the virtue which is common to itself and its products. Yet the union that takes place is only that of contiguity (*saṁyoga*), not that of identification or unity, Tadaikyam. — *Viṣṇu Purāṇa* and note.

Takṣa (Taksha) : The son of Bhāna ; he was Rājā of Gāndhāra, residing at Takṣaśīlā.

Takṣaka (Takshaka) : The younger brother of the Ādityas, and ruler of snakes. — WILSON, *Work*, XI, 219.

Tala (Tala) : One of the *narakas*: that for the punishment of adultery, murder, &c.

Tālajaṅgha (Talajangha) : A prince of the Yādava race; the father of a hundred sons, who were called Tālajaṅghas: they conquered Bāhu, but were afterwards subdued by Sagara. They were a branch of the Haihayas.

Talaka (Talaka) : One of the Āndhra kings, the son of Hāla.

Talātala (Talatala) : The fourth of the seven regions of *pātāla*: Māya regins over *talātala*, having been raised to that dignity after the destruction of his three cities by Śiva.

Tamas (Tamas) : **1.** The quality of darkness, ignorance, inertia. Ignorance is said to be five-fold; in this definition *tamas*, or obscurity, is the first thing of which it consists; **2.** One of the *narakas*; **3.** A Yādava prince, the son of Pṛthuśravas.

Tamasā (Tamasa) : **1.** A Manu, the sun of Priyavrata; the Manu of the fourth *manvantara*; **2.** A river, the Touse. It was on the banks of this river that Rāma halted the first might of his exile; when the Mahārāja had been carried back to Ayodhyā, and the people would keep with the chariot of

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Rāma. They all spent the night on the banks of the river Tamasā, and at early morning Rāma rose from his bed of leaves, and with Sītā and Lakṣmaṇa left before the people awoke.

Tāmiśra (Tamisra) : Gloom: the fourth quality of Ignorance in the definition which makes it five-fold.

Tāmrā (Tamra) : **1.** One of the daughters of Dakṣa, married to Kaśyapa; **2.** A river.

Tāmrapakṣī (Tamrapakshi) : A son of Kṛṣna by his wife Rohiṇī.

Tāmraparṇī (Tamraparni) : A river in Tinnevelly, which rises at the southern extremity of the Western Gāṭs.

Tāmravarṇa (Tamravarna) : One of the nine portions of the *varṣa* of Bhārata.

Tāmrayaṇī (Tamrayani) : A teacher of the *white Yajuṣ*, and founder of a school.

Taṁśu (Tansu) : A prince, the son of Rantināru, a descendant of Puru; called also Taṁśurodha.

Tandrī (Tandri) : Sloth; a form of Brahmā.

Taṇḍu (Tandu) : One of Śiva's attendants whom the god instructed in a new style of dancing, hence termed *tāṇḍava*, and which is reckoned one of the modes of dramatic performance.

Tanmātra (Tanmatra) : The rudiment or type of an element; the characteristic property of an element.

Tantra (Tantra) : A religious textbook: the principal rites and formulae connected with the adoration of *prakṛti* or *śakti* are derived from the works known by the collective term of Tantras. The followers of the Tantras profess to consider them as a fifth Veda, and attribute to them equal antiquity and superior authority. "The Tantras are a class of books of which little is known in Europe, but which, until English education began in India, were the creed of a large proportion of Hindus. Old *paṇḍits* in Bengal will still maintain that the Tāntric was the grandest religion of all, only it was beyond human nature to carry it out; for it is based on the idea that we should practice every kind of excess to the utmost, and yet carry a mind fixed on the Supreme Being in the midst of it all. He who worshipped God with purity of life was but a *paśu*, a mere beast; while he who worshipped him in orgies of drunkenness and licentiousness was a *vīra*, a hero. The Tāntric rites were not long ago very prevalent in Bengal, and though, as Western culture and the study of English spread, such ideas and rites retreat into obscurity, the Tantras were but the lowest step of that progressive degradation which we traced from the simple and elevated nature-worship of the *Ṛgveda*".* The observances they prescribe have

* *Quarterly Review*, July 1870.

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indeed, in Bengal, almost superseded the original ritual. The question of their date is involved in considerable obscurity. From the practices described in some of the Purāṇas, particularly that of the *dīkṣā*, or rite of initiation, in the *Agni Purāṇa*, from the specification of formulae comprising the mystic monosyllables of the Tantras in that and other similar compilations, and from the citation of some of them by name in different Paurānic works, we must conclude that some of the Tantras are prior to those authorities. . . . It may be inferred that the system originated at some period in the early centuries of Christianity, being founded in the previous worship of the female principle, and he practices of the *Yoga* with the *mantras*, or mystical formulae of the Vedas. It is equally certain that the observances of the Tantras have been carried to more exceptionable extremes in comparatively modern times; and that many of the works themselves are of recent composition. They appear also to have been written chiefly in Bengal and the eastern districts, many of them being unknown in the west and south of India; and the rites they teach having failed to set aside the ceremonies of the Vedas, although they are not without an important influence upon the belief and the practices of the people.

The Tantras are too numerous to admit in this place of their specification, but the principal are the *Śyāma Rahasya, Rudra-Yāmala, Mantra Mahodadhi, Śārada Tilaka,* and *Kalikā Tantra;* whilst the *Kula Cūḍāmaṇi, Kulārṇava*, and similar works, are the chief authorities of one portion of the Śāktas; the sect being divided into two leading branches, the Dakṣināćāris and Vāmāćāris, or followers of the right-hand and left-hand ritual. *Works of H. H. Wilson,* Vol. I, p. 250

Tantravārttika (Tantravarttika) : A celebrated Mīmāṁsā treatise by Kumārila Bhaṭṭa, forming a commentary on the *Jaimini-sūtras*. Mr. Burnell states that it contains the earliest known mention in Sanskrit of the Dravidian languages.* Kumārila Bhaṭṭa lived at the end of the seventh century AD, and "it is interesting to remark that the words he mentions are still good current Tamil words."** Bhaṭṭa regarded the Dravidian dialects as *mleccha* or un-Brāhmaṇic, uncivilized language, he does not say so expressly, but his words imply that he thought so. "It is not to assume too much therefore if we infer that about AD 700, Brāhmaṇical civilization had but little penetrated the South of India." ***

Tapa-loka (Tapa-loka) : The sphere or world of the seven *ṛṣis*.

Tāpanīyas (Tapaniyas) : Brāhmaṇas of a branch of the *Yajuṣ*.

Tapas, Taṇasyā (Tapas, Tapasya) : The names of two of the months occurring in the Vedas, and belonging to a system now obsolete.

Tapasvin (Tapaswin) : One of the sons of the Manu Cākṣuṣa.

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* *Indian Antiquary*, September 1872.
** *Ibid.*
*** *Ibid.*

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Tapati (Tapati) : A daughter of the Sun; the Tāptī river.

Tapati (Tapati) : The wife of Samavarṇa, and mother of the Kurus (q.v.).

Tapo-loka (Tapo-loka) : The sphere of penance, inhabited by the deities called Vaibhrājas, who are unconsumable by fire.

Taptakumbha (Taptakumbha) : One of the *narakas*, that in which murder and incest are punished.

Taptaloka (Taptaloka) : The redhot iron *naraka*, for jailors, horse-dealers and deserters.

Tārā (Tara) : The wife of Bṛhaspati, the preceptor of the gods; she was carried off by Soma, who refused to give her up even at the command of Brahmā. A fierce contest ensued, termed the Tārakāmaya war. It was brought to a close by the interference of Brahmā who compelled Soma to restore Tārā to her husband. Her son Budha was born shortly after. See BUDHA, SOMA.

Tārā (Tara) : The wife of Bāli, the elder brother of Sugrīva. She attempted to dissuade Bāli from fighting with his brother, but was unable to do so, and Bāli was killed. When she was grieving for her loss, Rāma consoled her, and she was afterwards married to Sugrīva, in conformity with the rude customs of a barbarous age.

Tāraka (Taraka) : **1.** A *daitya* of great prowess, the son of Hiraṇyākṣa; **2.** A *dānava* son of Kaśyapa by Danu.

Tāraka (Taraka) : A star; *kṣīnapuṇya tāraka*, the stars that have lost their virtue. The Hindu notion is that the stars are individuals raised to that honour for a time proportioned to the sum of their merits; this being exhausted they descend to earth, often visibly, as in the case of shooting stars. — WILSON

Tārakā (Taraka) : A female *rākṣasī*, the mother of Mārīca. She lived in a dreadful jungle and ravaged the whole country round. The sage Viśvāmitra earnestly requested Rāma to kill her. Rāma promised to deprive her of her strength and power, but was unwilling to slay a waman. A terrific combat took place, and at the instigation of Viśvāmitra, Rāma at length killed the dreaded *rākṣasī*. [From the Supplement →] A terrible *rākṣasī*, the daughter of Suketu, wife of Sundāgara, and mother of Mārīca. She was killed by Rāma, after his scruples about taking the life of a female who had been overcome by the reasoning of Vśvāmitra.

Tārāpīḍa (Tarapida) : A prince, the son of Candrāvaloka, one of the Rājās of Ayodhyā before the great war.

Taroba (Tabora) : A lake in the Chanda district of the Central Provinces; it is situated east of Segaon, in a basin of the Chimur hills at a considerable height above the plain, and is believed by the natives of the surrounding country to owe its origin to enchantment. It is far from any village, and

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though artificially embanked at one point has all the appearance of a natural lake. The legend connencted with it is as follows: In the early ages a marriage procession was passing through these hills from the west. Hot and thirsty they sought for water but found none, when a strange-looking old man suggested that the bride and beidegroom should join in digging for a spring. Laughingly they consented, and with the removal of a few spadesful of earth a clear fountain leapt to the surface. While all were delightedly drinking, the freed waters rose and spread into a wide lake, overwhelming bride, bridegroom, and procession; but fairy hands soon constructed a temple in the depths, where the spirits of the drowned are supposed still to dwell. Afterwards on the lake side a palm-tree grew up, which only appeared during the day, sinking into the earth at twilight. One morning a rash pilgrim seated himself upon the tree-top, and was borne into the skies where the flames of the sun consumed him. The palm-tree then shrivelled into dust, and in its place appeared an image of the spirit of the lake, which is worshipped under the name of Taroba. Formerly at the call of pilgrims, all necessary vessels rose from the lake, and after being used were washed and returned to the waters. But at last one evil-minded man took those he had received to his home; they quickly vanished, and from that day the mystic provision wholly ceased. In quiet nights the country-folk still hear faint sounds of drum and trumpet passing round the lake —

"She is not dead, she has no grave,
She lives beneath Lough Ullin's water,
And in the murmur of each wave,
Methinks I catch the songs I taught her."

The old man say that in one dry year when the waters sank low, golden pinnacles of the fairy temple were seen glittering in the depths —

"On Lough Neagh's banks as the fisherman strays,
On a cold calm eve's declining,
He sees the round towers of other days
In the waves beneath him shining."

The lake is much visited, especially during the months of December and January; and the rites of the god are perfomed by a Goṇḍ. Wives seek its waters for their supposed virtue in causing fertility, and sick persons for health. Fish in the lake grow to a large size, the skeleton of one which was stranded some years ago measuring eight feet in length.*

Tejas (Tejas) : Light or fire, the element; said to be produced from the rudiment of form or colour; while itself is the producer of that of taste. — *VP.*

Thāru (Tharu) : The Thārus are one of the aboriginal races of India, now

* *Indian Antiquary*, June 1872.

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in a depressed and abject condition, yet formerly of considerable influence and power. They claim to have been originally Rājpūts; and state that their ancestors lost their caste by taking to intoxicating liquors and rearing fowls; but this is very doubtful. The Thārus keep thier residences scrupulously clean. — SHERRING

Tigma (Tigma) : A prince, the son of Mṛdu, of the race of Puru.

Tilaka (Tilaka) : A mark on the forehead and between the eyebrows, either as an ornament or a sectarial distinction. — WILSON.

Tillottamā (Tillotama) : A celestial nymph or *apsarasa*, or the *laukika* class.

Tillottamā is described as having been originally a Brāhmaṇa female, who in consequence of being born in the month of Māgha, dwelt four thousand ages in *vaikuṇṭha*, and was then born as the *apsaras* Tillottamā, for the purpose of causing the mutual destruction of Sunda and Upasunda, an incident taken from the *Mahābhārata*. — WILSON'S *works*, Vol. III, p. 55.

Timi (Timi) : A daughter of Dakṣa, who was married to Kaśyapa, and became the mother of fishes.

Tīrtha (Tirtha) : A holy shrine or sacred place; in the *Padma Purāṇa*, persons are also considered as *tīrthas*, as a *guru*, a father, a wife, a son; and in illustration of this, Viṣṇu recited several stories to king Veṇa.

Tīrthaṁkara (Tirthankara) : A Jain of the present era, of whom twenty-four are enumerated.

1. Ṛṣabha	13. Vimala
2. Ajita	14. Ananta
3. Sambhava	15. Dharma
4. Abhinandana	16. Tānti
5. Sumati	17. Kuṇthu
6. Padmaprabhu	18. Ara
7. Supārśva	19. Malli
8. Candraprabhu	20. Manisuvrata
9. Puṣpadanta	21. Nami
10. Sitala	22. Nemi
11. Śreyāṁśa	23. Pārśva
12. Vasupūjya	24. Mahāvīra or Vardhamānasvāmī

Colossal statues of these *tīrthaṁkaras* are often placed in the court-yards of the Jain temples. There is a remarkably fine one at Śravaṇa Bella Gōla, near Cennaipatam, in Mysore. Its height is seventy feet three inches. The Duke of Wellington who visited the place in 1801, was of opinion that the rock had been cut until nothing but the image remained.*

Tirukalyāṇa (Tirukalyana) : This is a festival in commemoration of the

* BUCHANAN'S *Mysore*, III, 410.

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marriage of Śiva and Pārvatī. It is celebrated by various ceremonies performed by brāhmaṇas, and usually lasts nine or ten days, during which daily offerings are made, and images of the gods carried about in the streets in the morning and evening. Multitudes of people assemble on these occasions, when musicians and dancing girls are always present.

Tiruvallava (Tiruvallava) : The author of the celebrated Draviḍian poem "The Kural". He lived about the third century of the Christian era. His parents were Bhagavān and Aḍiyal, an eminent brāhmaṇa and a beautiful pariah; the condition on which they lived together was that every child born should be at once abandoned. A girl was first born named Avveyar, (q.v.). The mother longed to keep the child; but Bhagavān replied in words that are still often quoted —

> Is that God dead who wrote upon our brow
> The things that are to be? Can deepest pain
> Be more than he can bear? Doth not he know
> Thou hast a child? Let not thy fear complain.

Four other children were born, two girls and two boys, all of whom were similarly forsaken, the mother being comforted on each occasion by a verse on the goodness of God, composed by Bhagavān. Mr. Gover says these verses are now most sacred and are always quoted with deep reverence. He thinks they are probably quotations from some larger work on the Providence of God which has been lost during the many centuries that have passed since the days of Tiruvallava.

"Bhagavān and Aḍi came towards Madras, and at Mylapore, one of its present suburbs, Tiruvallava was born. For the last time the poor mother cried out against the hard lot which compelled her to abandon her child." Bhagavān gave her the usual consolation by reminding her of the god whose care protects all living things, and the infant was left under the branches of a tree, the Bassi Longifolia. The wife of a cultivator found and adopted the child, calling it Tiruvallava, or the holy pariah. He left his adoptive parents at an early age, and was educated by some ascetics in the hill country.

When Tiruvallava was grown up a fearful monster invaded the plains, for the destruction of which a rich landowner offered immense rewards. Tiruvallava succeeded in killing the monster and restoring peace and prosperity to the country. The grateful landowner gave all that he had promised, and added the hand of his daughter Vasukī, whom Tiruvallava married. "She proved almost a miracle of goodness, and the songs in the Kurnal describing the excellency and value of a good wife, were confessedly drawn from her life."

"Tiruvallava was now wealthy, but he thought it wrong for any man merely to live without producing some share of that which he consumed. After careful thought therefore he became a weaver. His good wife and he

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toiled hard at their work, living the while in the performance of every public and private duty. He now gathered many disciples, instructing them in all that concerned holy living. As his disciples increased they desired that he should make a book in his own name, so that all the world might know how best to live, both in this life and those that were to come. In reply to this repeated request he sung the Cural in thirteen hundred and thirty verses. He divided it into three parts, treating respectively of virtue, wealth, and physical pleasure.

"Strip the story of its Brāhmaṇical element and we learn that Tiruvallava was a member of a low Dravidian caste, that he attained great celebrity as a poet and as a noble man, that he owed nothing and gave nothing to the sacerdotal caste, and that he was but one of many great Tamil poets who lived about the same time. He probably flourished in the third century of our era." — GOVER'S *Folk Songs*, 217.

Tiryakśrotas (Tiryaksrotas) : The name given to the animal creation at their first "manifestataion", from their nutriment following a winding course. — *VP.*

Titikṣā (Titiksha) : Patience; a daughter of Dakṣa, married to Dharma; one of the allegorical unions.

Titikṣu (Titikshu) : A prince, the son of Mahāmanas, a descendant of Yayāti.

Tiṭṭiri (Tittiri) : A pupil of Yāska, and a teacher of the *Taittiriya Yajuṣ.*

Toḍās (Todas) : One of the most remakable and interesting of the hill tribes of southern India. Their personal appearance, isolated customs, and primitive form of religion, all combine to attract the attention of scientific inquirers; and many theories have been started respecting them. Those who regard the cairns and cromlecks that stud the hills in all directions as the work of Toḍās, have put them down as descended from the Scythians. Others judging from their personal features have given them a Roman origin. But nothing has hitherto been satisfactorily determined. The custom of polyandry prevails amongst them, which may eventually lead to the extinction of the tribe. The Toḍās are considered by the other hill tribes to be the lords of the soil, and are accordingly paid a tribute in kind by them in acknowledgement of this right. The language of the Toḍās is a dialect of Canarese.

Tragedy (Tragedy) : See RŪPAKA, NĀṬAKA, PRAKARAṆA, &c.

Transmigration (Transmigration) : "Or the passing from one place, state, or condition into another, means, in the theological acceptation of the term, the supposed transition of the soul after death into another substance or body than that which it occupied before. The belief in such a transition is one of the most important phases in the religions of mankind. It was common to the most uncivilised and the most civilised nations of the earth,

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it was the object of fantastical superstition, as well as that of philosophical speculation, and it is the property of both ancient and modern times. Its basis being the assumption that the human soul does not perish together with the body, it could belong to those nations only which had already conceived an idea of the immortality of the soul; but in proportion as such an idea is crude or developed, as it is founded merely on a vague fear of death, and a craving for material life, or on ethical grounds, and a supposed casual connection between this and a future life, the belief in transmigration assumes various forms, and influences more or less the actions of men.

At the time when in India the dogma of transmigration became an integral part of the Brāhmaṇic religion, the Hindus believed that the human souls emanated from a Supreme Being, which, as it were, in a state of bewilderment or forgetfulness, allowed them to become separate existences, and to be born on earth. The soul, thus severed from the real source of its life, is bound to return to it, or to become merged again into that divine substance with which it was originally one; but as its nature becomes contaminated with sin through its earthly career, it must, so long as it remains in this world, endeavour to free itself from all guilt, and thus to become fit for its ultimate destiny. Religion teaches that this is done by the observance of religious rites, and a life in conformity with the precepts of the sacred books; philosophy, that the soul will be re-united with brāhmaṇa, if it *understands* the true nature of the divine essence whence it comes. So long, therefore, as the soul has not attained this condition of purity, it must be born again, after the dissoulution of the body to which it was allied; and the degree of its impurity at one of these various deaths, determines the existence which it will assume in a subsequent life.

Since there can be no proof of the soul's migrations, the detail in which these are described in the religious works of the Hindus, is merely fantastical, and interesting only so far as it affords a kind of standard by which, at various epochs, and by different writers, the moral merit or demerit of human actions was measured in India. Thus, Manu (in the 12th book of his *Code of Laws*) teaches: 'The slayer of a brāhmaṇa — according to the degree of his guilt — is reborn as a dog, a boar, an ass, a camel, a bull, a goat, a sheep, a stag, a bird, a *cāṇḍāla*, or a *pukkaṣa*. A brāhmaṇa, who drinks spirituous liquor, will migrate into the bodies of a worm, an insect, a grasshopper, a fly feeding on ordure, or some mischievous animal. A twice-born who steals (the gold of a brāhmaṇa), will pass a thousand times into the bodies of spiders, snakes, and chameleons, of aquatic monsters, or of murderous blood-thirsty demons. He who violates the bed of his *guru*, will a hundred times migrate into the forms of grasses, of shrubs, and of creeping plants, of carnivorous animals and beasts with long teeth, or of cruel brutes. Those who inflict injury (on sentient beings), become flesh-eaters; and those who eat forbidden things, worms. Thieves become devourers of each other; and those who embrace women of the lowest castes,

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become ghosts.... If a man, through covetousness, has stolen gems, pearl, or coral, or whatever belongs to the precious substances, he is reborn in the tribe of goldsmiths; if he has stolen grain, he becomes a rat; if *kāṁsya* (a composition of zinc and copper,) a *haṁsa* bird; if water, a diver; if honey, a gadfly; if milk, a crow; if juice (of the sugar-cane or the like), a dog; if clarified butter, an ichneumon; if flesh, a vulture; if fat, a shag; if oil, a cockroach; if salt, a cricket; if curds, the crane, called Valākā'; &c. A more general doctrine of the migration of souls is based by Hindu philosophers on the assumption of the three cosmic qualities of *sattva*, i.e., purity or goodness; *rajas*, i.e., troubleness or passion; and *tamas*, i.e., darkness or sin, with which the human soul may become endued. And on this doctrine, again, Manu and other writers build an elaborate theory of the various births to which the soul may become subject. Manu, for instance, teaches that 'souls endued with the quality of *sattva*, attain the condition of deities; those having the quality of *rajas*, the condition of men; and those having the quality of *tamas*, the condition of beasts.' Each of these conditions, he continues, is, according to the acts or knowledge of the soul, threefold: the lowest, the middle, and the highest. 'The lowest embodiment of the quality *tamas* is inanimate objects, worms, insects, fish, serpents, tortoises, tame and wild beasts; the middle state, to which the same quality leads, is (the state of) an elephant, a horse, a śūdra, a *mleccha* or barbarian, a loin, a tiger, and a boar: the highest, that of a public performer, a bird, a cheat, a demon called *rākṣasa*, and a vampire-demon. The lowest condition to which the soul imbued with the quality *rajas* arrives is that of a cudgel-player, a boxer, a public dance, a man who lives on the use of weapons, and one addicted to gambling and drinking; the middle condition, that of a king, a man of the kṣatriya or military caste, a house-priest of a king, and a man fond of learned controversy; the highest, that of a *gandharva* or musician in Indra's heaven, a *guhyaka* or *yakṣa* (two kinds of attendants on the god of riches), or another attendant on another god, or an *apsaras* or heavenly nymph in Indra's heaven. The lowest state procured by the quality of *sattva* is that of a *vānaprastha* — or a hermit of the third order of life — a religious mendicant, a brāhmaṇa, or one of the demigods travelling about in palace-like cars, one of (the genii presiding over) the lunar mansions, or an offspring of Diti. The middle state, procured by the same quality, is that of a sacrificer, a *ṛṣi* (q.v.), a god of the lower heaven (a deity personating one of the) Vedas (a deity presiding over one of) the luminaries or years, one of the manes or progenitors of mankind, and of the demigods called *sādhya*. The highest condition to which the quality of *sattva* leads is that of the god Brahmā, that of a creator of the world (as *marīci*, or another patriarch of the same rank), that of the genius of *dharma* (virtue or right), of *mahat*, or the intellectual principle or creation, and of *prakṛti*, or matter.'

It is not necessary here to show that this detail regarding the migrations of the souls is more or less differently given by other authors at other

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periods of Hindu religion, according to the views which they entertained of right and wrong, of the value and rank of imaginary or created beings, and of the social conditions of men. For, since all orthodox Hindu writers agree in principle with Manu, the quotations alleged from his work suffice to illustrate the imaginary positiveness with which the doctrine of transmigration was propounded, and to establish the conclusion that this doctrine rested in India on ethical grounds.

It has been already pointed out that the belief in the soul's life after the death of the body must precede the doctrine of transmigration. As such a belief, however, may be traced in some hymns of the *Ṛgveda*, it has been supposed that this doctrine, too, is as old as this Veda. But apart from the uncertainty which still exists regarding not only the age, but even the relative age at which the different hymns of the *Ṛgveda* were composed, and setting aside the fallacy which therefore attaches to speaking of this Veda as a contemporaneous whole, it is necessary to observe that the only passage which has been adduced in proof of this important discovery does not bear it out. It is the 32nd verse of the hymn I.164, and according to the translation of Professor Wilson (Vol. II, pp. 137-38), runs as follows: 'He who has made (this state of things) does not comprehend it; he who has beheld it, has it also verily hidden (from him); he, whilst yet enveloped in his mother's womb, *is subject to many births*, and has entered upon evil.' But the word of the text, *bahuprajāḥ*, rendered by Wilson, according to the commentator, 'is subject to many births', may, according to the same commentator, also mean, 'has many offsprings', or 'has many children'; and as the latter sense is the more literal and usual sense of the word, whereas the former is artificial, no conclusion whatever regarding the doctrine of transmigration can safely be founded on it.

The Buddhistic belief in transmigration is derived from that of the Brāhmaṇic Hindus; it agrees with the latter in principle, though it differs from it in the imaginary detail in which it was worked out.

Like the Brāhmaṇic Hindus, the Buddhists believe that all souls have existed from beginning; like them, they believe in the unreality and sinfulness of the world in the necessity of the soul's freeing itself from the bondage of this world, and in the causal connection between the actions of man in this, and his condition in a subsequent life. Like the Brāhmaṇic Hindus, they hold, therefore, that sin is the cause of transmigration, and that by a total expiation of sin, the soul ceases to be reborn, and attains its final resting-place. But since this resting-place is to the Buddhists *nirvāṇa* (q.v.), or Non-entity, whereas to Brāhmaṇism it is brāhmaṇa, or the principle of Entity; since they reject the institution of caste, which is the social foundation of Brāhmaṇic life; since they do not acknowledge the authority of the Vedas, and the codes based on it, and therefore consider as morally wrong much that the Brāhmaṇic *śāstras* enjoin as morally right, the standard according to which the life of a Buddhist is regulated must

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differ in many respects from that which governs the conduct of a Brāhmaṇic Hindu; and his ideas of reward and punishment, therefore, as reflected by his ideas of the mode of transmigration, likewise differ from those of the Brāhmaṇic believer. To enlarge here on this difference is not necessary, for, after the illustrations already afforded from Manu, it is easy to conceive that the *detail* of the Buddhistic doctrine of transmigration is as fanciful as that of the Brāhmaṇic doctrine; that it is therefore partly devoid of interest, and partly intelligible only if taken in connection with the detail of Buddhistic religion and literature. Yet it is not superfluous to point out one great difference which separates the notions of one class of Buddhists from those of the rest, as well as from those of the Brāhmaṇic Hindus. According to the latter, and the great mass of Buddhists, it is always the same soul whichever from its first birth re-appears in its subsequent births, until it is finally liberated from transmigration. But among the southern Buddhists, another idea has also taken root. In their belief, the succession of existences of a being is also a succession of souls; and each such soul, though the result of its predecessor, is not identical with it. According to this view, the body dies, and with it the soul, too, is 'extinguished', leaving behind only the good and bad acts which it has performed during its life. The result of these acts now becomes the seed of a new life, and the soul of this new life is therefore the necessary product of the soul of the former life. Thus all the succeeding souls have to labour at the solution of the same problem, which began when their first ancestor entered this world, but no succeeding birth is animated by the same soul. This dogma is illustrated in their works by various similes. One lamp, they say, for instance, is kindled at another; the light of the former is not identical with that of the latter, but nevertheless, without this, the other light could not have originated. Or, a tree produces fruit; from the fruit, another tree arises, and so on; the last tree is therefore not the same as the first, though the fruit is the necessary cause of the last." — GOLDSTÜCKER.

Trasadasyu (Trasadasyu) : "The Terrifier of theives." **1.** A name given in the *Bhāgavata* to Māndhātṛ; **2.** The son of Purukutsa.

Trasareṇu (Trasarenu) : A measure of time, consisting of three *aṇus*.

Trayyaruṇa (Trayyaruna) : **1.** The Vyāsa of the fifteenth *dvāpara* age; **2.** A contributor to the *Ṛgveda*, he was a prince, the son of Tridhanvan; **3.** Another prince, the son of Urukṣaya, a descendant of Bharata.

Tretā (Treta) : The second *yuga* or age, consisting of three thousand divine years.

Tretāgni (Tretagni) : The triad of sacred fires, in opposition to the *laukika* or merely temporal ones. The sacred fire of the Hindus, originally one, was made three-fold by Pururavas. The three fires are, 1st, *gārhapatya*, perpetual household fire; 2nd, *dakṣiṇā*, a fire for sacrifices; and 3rd, *āhavanīya*, a fire for oblations. See FIRE SACRIFICIAL.

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Triambaka (Triambaka) : The three-eyed, a name of Śiva, derived from *tri*, three, and *ambaka*, eye.

Tridhaman (Tridhaman) : The Vyāsa of the *dvāpara* age.

Tridhanvan (Tridhanawan) : An ancient Rājā of the solar line, the son of Sumanas.

Trigartta (Trigatta): The country of the three strongholds, mentioned in the *Mahābhārata*, has been recently dertermined to be the modern hill state of Kotoch, which is still called by the people Traigartt-ka-mulk.

Trijaṭā (Trijata) : One of the *rākṣasī*, who, when her companions wished to torture and devour Sītā, told them of a dream she had which betokened victory of Rāma and destruction to Rāvaṇa; they then left Sītā alone in the grove and returned to their own apartments. [From the Supplement →] One of the *rākṣasī* guardians of Sītā, when a captive in Laṅkā. She in consequence of a dream prevailed on the other *rākṣasī*s not to oppress or torment Sītā.

Trikūṭa (Trikuta) : A mountain ridge in the south of Meru.

Trilocana (Trilochana) : The three-eye; a name of Śiva.

Trimadhu (Trimadhu) : A class of brāhmaṇas so denominated from the particular part of the Vedas they study and recite. Three *anuvāka*s of the *Yajurveda* begin Madhuvāta, &c.

Trimūrti (Trimurti) : "(From the Sanskrit *tri*, three, and *mūrti*, form) is the name of the Hindu triad, or the gods *Brahman* (masculine), Viṣṇu, and Śiva, when thought of as an inseparable unity, though three in form. The *Padma Purāṇa*, which, being a Purāṇa of the Vaiṣṇava sect, assigns to Viṣṇu the highest rank in the Trimūrti, defines its character in the following manner: 'In the beginning of creation, the great Viṣṇu, desirous of creating the whole world, became threefold: creator, preserver, and destroyer. In order to create this world, the supreme spirit produced from the right side of his body himself as *Brahman*; then, in order to preserve the world, he produced from the left side of his body Viṣṇu; and in order to destory the world, he produced from the middle of his body the eternal Śiva. Some worship *Brahman*, others Viṣṇu, others Śiva; but Viṣṇu, one, yet threefold, creates, preserves, and destroys, therefore, let the pious make no difference between the three.' And the *Matsya Pūraṇa*, where speaking of *mahat*, or the intellectual principle of Sāṁkhya philosophy, says that 'Mahat becomes distinctly known as *three* gods, through the influence of the three qualities, goodness, passion, and sin; being one person and three gods — viz., *Brahman*, Viṣṇu, and Śiva.' Apart, therefore, from sectarian belief, which makes its own god the highest, and gives him the attributes also of the other gods, Trimūrti implies the unity of the three principles of creation, preservation, and destruction, and as such belongs more to the philosophical than the popular belief. When represented, the Trimūrti is one body with

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three heads: in the middle, that of *Brahman*; at its right, that of Viṣṇu; and at its left, that of Śiva. The symbol of the Trimūrti is the mystical syllable *oṁ*, when (*o* being equivalent to *a* + *u*) *a*, means *Brahman*; *u*, Viṣṇu; and *m*, Śiva." — GOLDSTÜCKER.

Tripati or **Tirupati** (Tripati or Tirupati) : A sacred hill in the Arcot district, about eighty miles from Madras; celebrated as the scene of a minor incarnation of Viṣṇu, in whose honour a splendid temple has been erected and richly endowed. There is an image of Viṣṇu, seven feet in height, with four arms, and having in three of his hands, the *cakra*, the *cank*, and the lotus. The temple, which is of great antiquity, is built of stone, and covered with plates of gilt copper. It stands in a valley in the centre of a range of hills. "Pilgrimages are made to Tripati from all parts of India, especially from Gujarat, the trading inhabitants of which province are in the habit of presenting five or ten per cent of their annual profits to this temple, whose deity appears to be the tutelary patron of traffic; rich gifts and votive offerings are likewise received from other quarters. Princes send their *vakil*s or ambassadors to present their offerings to the shrine, and the poor peasant wraps up some petty oblation in a piece of wax cloth. These offerings are made generally from personal motives, and comprise the widest possible range of articles. The writer has seen the long hair cut from the head of a respectable young Hindu female, given up by her in compliance with a vow made by her parent in infancy, and taken as an offering to the idol. Coleman says that a man who is lame presents a silver leg; if blind, a gold or silver eye. The reason of all these offerings is said to be to enable a Rājā to repay to Kuvera the money lent by him ages ago, when the idol was married to the daughter of a neighbouring Rājā.

Tripṛṣṭha (Triprishtha) : Mahāvīra in one of his births was a Vāsudeva, named Tripṛṣṭha, from having three back bones: his uncle and foe in a former life, Viṣabhānandī, was born as his Protagonist or Prativāsudeva, named Aśvagrīva or Hayagrīva, and was in the course of events destroyed by the Vāsudeva, a palpable adaptation of the Paurāṇic legend of Viṣṇu and Hayagrīva. Tripṛṣṭha having put his chamberlain cruelly to death was condemned to hell, and again born as a lion.

Tripura (Tripura) : A demon who was destroyed by Śiva: There is a drama of the *Dima* class, termed the *Tripuradāha*, the subject of which is the destruction of the demon Tripura, and the conflagration of the three cities over which he ruled, and whence he derived his appellation. — WISLON.

Tripurardana or Tripurāntaka (Tripurardana or Tripurantaka): A name of Śiva, from his having destroyed Tripura an *asura*.

Triśalā (Trisala) : The wife of Siddhārtha, king of Pavana, and mother of the celebrated *tīrthaṁkara* Mahāvīra.

Triśaṅku (Trisanku) : A prince of the solar line, the son of Satyavrata. He

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was banished by his father for his bad conduct, and degraded to the condition of a *cāṇḍāla*, or outcaste. But during a twelve years' famine he provided the flesh of deer for the nourishment of the wife and children of Viśvāmitra, suspending it on a tree on the Ganges, that he might not subject them to the indignity of receiving presents from an outcaste. On this account Viśvāmitra, being highly pleased with him, elevated him in his living body to heaven.

Triśiras (Trisiras) : **1.** The son of Tvaṣṭṛ, and sometimes called Viśvarūpa; he is twice mentioned in the *Ṛgveda* under this name. He is said to have had three heads and six eyes, and three mouths; one of his mouths was the *soma* drinker, the second the wine drinker, and the third was destined for consuming other things. Indra hated this Viśvarūpa and cut off his three heads. — Muir, *OST,* Vol. V, pp. 228-32; **2.** One of the sons of the giant Rāvaṇa who was killed at the siege of Laṅkā.

Triṣṭubh (Trishtubh) : The name of the metre, created along with the *Yajurveda*, &c., from the southern mouth of Brahmā.

Triśūla (Trisula) : The trident of Śiva. It is considered to be in continual motion over the face of the universe to guard and preserve its creatures. To oppose its course would be to incur instant death. Its motion is regular but varying according to the days of the week. Thus it is imagined that it is unlucky to proceed towards the westward on Sundays and Fridays, to the northward on Tuesdays and Wednesdays, to the eastward on Saturdays and Mondays, and to the southward on Thursdays.

Triṣyas (Trishyas) : The designation of śūdras in Krauñca-dvīpa.

Triveṇa (Trivena) : Three plaited locks; indicating the mystical union of the three sacred rivers, the Gaṅgā, Yamunā, and Sarasvatī, severally the consorts or energies of the three great Powers; Triveṇa is regarded as symbolical of a female Triad, like the Trimūrti of male powers. The Ganges and Jumnā unite near Allāhābād, and the Sarasvatī, which is also supposed to join the other two underground. A person dying near the imagined confluence of the three streams is supposed to attain immediate beatitude.

Trivikrama (Trivikrama) : A name of Viṣṇu, meaning, he who took three steps or paces; this, Colebrooke thought might have formed the ground-work of the Paurāṇik legend of the dwarf *avatāra*. It may have been suggestive of the fiction; but no allusion to the notion of *avatārs* occurs in the Veda, and there can be little doubt that the three steps here referred to, are the three periods of the sun's course, his rise, culmination, and setting. — (Wilson) "Viṣṇu is the sun. How? Because he says 'thrice he planted his foot'. Where did he do so? On the earth, in the firmament, and in the heaven, says Śākapūṇi." — Muir, II, 204.

Trivṛṣaṇ (Trivrishan) : The Vyāsa of the eleventh *dvāpara* age.

Trivṛt (Trivrit) : A collection of hymns created along with the *Ṛgveda* from

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the eastern mouth of Brahmā.

Tṛṇa (Trina) : A prince, the son of Uśinara, descendant of Yayāti.

Tṛṇaciketa (Trinachiketa) : A class of brāhmaṇas so-called from studying or reciting the Rathaka branch of the *Yajurveda*, commencing with the term Tṛṇaciketa.

Tṛṇavindu (Trinavidu) : **1.** The Vyāsa of the twenty-third *dvāpara* age; **2.** A prince, the son of Budha, of whom the celestial nymph Alambuṣā became enamoured.

Tṛṇavindu (Trinavindu) : **3.** There is a third Tṛṇavindu who was amongst the brāhmaṇas and ascertics who followed the Pāṇḍavas into exile. He was originally a king but became a *ṛṣi*.

Tṛpti (Tripti) : One of the *siddhi*s, or eight perfections of man. Tṛpti is the second and means mental satisfaction, or freedom from sensual desire.

Tṛśaṅku (Trisanku) : A king of the solar line, who loved justice and truth and governed his dominions wisely. One fault marred the perfection of his character; and that was an overweening love for his body. The thought that death would deprive him of it, and that it would be reduced to ashes upon the funeral pile, was very grievous to him. He sought out the sage Vaisiṣṭha, and wished him to offer a solemn *aśvamedha* to obtain from heaven permission to retain his cherished body. The brāhmaṇa, however, refused his request, as did also the hundred sons of Vasiṣṭha to whom he next applied. 'Farewell' then, he said haughtily, 'I shall seek no more counsel from you or Vasiṣṭha. It is clear to me that you are unable to obtain my petition.' 'We will give thee a proof of our power', said they, 'may this precious body thou thinkest so beautiful, assume the degraded form of a *cāṇḍāla*!' The curse took immediate effect, and the unhappy monarch dared not return to his palace. But having heard of the astounding self-macerations of Viśvāmitra he sought out that elephant among men.* When the royal ascetic saw the condition of Triśñaku, he was filled with compassion, and asked who had dared to reduce him to such a condition. The sons of Vasiṣṭha, answered Triśaṅku; and then related the circumstances. Viśvāmitra was very indignant, and vowed to obtain the vow that Triśaṅku wished for. He proclaimed a great *aśvamedha* and sent messengers far and near to summon to it all who devoted their lives to prayer. Those who disregarded the summons were punished in various ways. But when the *aśvamedha* was celebrated, the gods themselves paid no heed to the sacrifice. Then this Tiger amongst kings in a rage exclaimed, 'listen noble Triśaṅku. By virtue of my severe penances I myself will perform this deed. Mount up into heaven with the body thou lovest. I, Viśvāmitra, in the

* "Such expressions are frequent in the *Rāmāyana*. We meet with 'Lion among kings,' 'Tiger of men,' 'Bull among penitents,' when we should say the most excellent of anchorites, the most eminent of men, the noblest of kings, &c." — FAUCHE.

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hearing of gods and men, command it'. Then like a bubble of air through the water, Triśaṅku began to ascend, conquering the waves of space; but when his head struck against the celestial azure, Indra, looking over, said Fall, Triśaṅku! and the luckless monarch began to fall, but was arrested by the powerful voice of Viśvāmitra, the indomitable Lion among ascetics, when half-way between heaven and earth, where the body of the monarch still remains, and is supposed by the uninformed to be merely an astral constellation. — *Iliad of the East*, p. 70.

Tṛṣṇā (Trishna) : "Greediness"; one of the children of Mṛtyu, 'death'.

Truṭi (Truti) : A measure of time, consisting of three *trasareṇus*.

Tryambaka (Tryambaka) : One of the eleven Rudras.

Tulasī plant (Tualsi plant) : A tree sacred to Kṛṣṇa, said to have been produced at the churning of the ocean; but considered by Wilson to be a sectarial addition to the articles originally specified.

Tulyatā (Tulyata) : One of the *siddhi*s, the fourth, meaning similarity of life, form, and feature.

Tumburu (Tumburu) : A *gandharva*, who resides in the sun's car as one of its seven guardians in the month of Māgha or Caitra.

Tuṇḍa (Tunda) : A fierce demon mentioned in the *Padma Purāṇa*, which has a long narrative of the destruction of the demon by Nahuṣa the son of Āyus. [From the Appendix →] A powerful demon, that was destroyed by Nahuṣa, the son of Āyus; the *Padma Purāṇa* contains a long narrative of the event.

Tuṇḍikeras (Tundikeras) : One of the great divisions of the Haihaya tribe.

Tuṅga (Tunga) : The son of Atri, who having propitiated Nārāyaṇa by penance, obtained a son equal to Indra; this son was Veṇa, who was made by the *ṛṣi*s the first king of the earth. [VEṆA].

Tuṅgaprastha (Tungaprastha) : A mountain to the east of Ramghur.

Tuni (Tuni) : One of the Saineya princes, the son of Asaṅga.

Turvasu (Turvasu) : One of the sons of Yayāti, to whom his father made over the south-east districts of his kingdom, to govern as viceroy under his younger brother Puru. Turvasu refused to take his father's infirmities on him, in consequence of which his line soon failed and became merged in that of Puru.

Tuṣāras (Tusharas) : **1.** A people, called also Tukhāras, probably the Tocari, or tribe of the Śakas, by whom Bactria was taken from the Greeks, and from whom Tocharistan derives the name it still bears; **2.** A race of princes; the dynasty consisted of fourteen, and the *Vāyu Purāṇa* states that their united reigns lasted 500 years.

Tuṣitas (Tushitas) : A class of deities of the second *manvantara*; and who

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were called the Ādityas in the *manvantara* of Vaivasvata. According to the *Vāyu* the Tuṣitas were the sons of Kratu. The deities of each period are those to whom offerings of the *soma* juice, &c., are presented collectively.

Tuṣṭi (Tuṣti) : 1. Resignation; a daughter of Dakṣa who became the wife of Dharma; 2. A daughter of Paurṇamāsa.

Tuṣṭimat (Tustimat) : One of the sons of Ugrasena and Devaka.

Tvaṣṭṛ (Tvashṭri) : This god, who in the later mythology is regarded as one of the Ādityas, but does not bear that character in the *Ṛgveda*, is the Hephaistos or Vulcan, of the Indian Pantheon, the ideal artist, the divine artisan, the most skilful of workmen, who is versed in all wonderful and admirable contrivance. He sharpens the iron axe of Brahmaṇaspati, and forges the thunderbolts of Indra, which are described as golden, or of iron, with a thousand points and a hundred edges. He is styled the beautiful, or skilful-handed, the skilful worker, the omniform, or archetype of all forms, and Sāvitrī, the vivifier. He imparts generative power and bestows offspring. He develops the seminal germ in the womb, and is the shaper of all forms, human and animal. He has produced and nourished a great variety of creatures; all worlds (or beings) are his, and are known to him; he has given to heaven and earth and to all things their forms. He bestows long life. He puts speed into the legs of a horse. He is said to be skilled in all *Sāma* texts, and to have created Brahmaṇaspati above all creatures; and is said, along with heaven and earth, the waters, and the Bhṛgus, to have generated Agni. He is master of the universe, a first-born protector and leader. He is a companion of the Aṅgirases and knows the region of the gods. He is supplicated to nourish the worshipper and protect his sacrifice. He is the bestower of blessings and possessed of abundant wealth; and is asked, like other gods, to take pleasure in the hymns of his worshippers, and to grant them riches.

Tvaṣṭṛ is in several passages connected with the Ṛbhus, who, like him, are celebrated as skilful workmen, and are called his pupils. An exhibition of their skill is mentioned; they are said to have made into four a single new sacrificial cup which Tvaṣṭṛ had formed, and when he saw this alteration of his work, he is represented as becoming ashamed and hiding himself among the goddesses. In one place he is said to have resented this change in his own workmanship, while in another he is made to applaud their design and admire the superior products of their skill.

Tvaṣṭṛ had twin children (a daughter), Saraṇyū, and (a son) Triśiras. He is represented as having for his most frequent attendants the wives of the gods; which Professor Roth considers to refer to the principal sphere of his creative action, as the bestower of offspring.

Indra sometimes appears to be in a state of hostility with Tvaṣṭṛ and his son; and at last a quarrel occurs in which Indra slays him. In the *Mārkaṇḍeya*

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Purāṇa Tvaṣṭṛ is identified with Viśvakarman and Prajāpati. See Muir's *Orig. Sans. Texts*, Vol. V, pp. 224-33, where the authorities are quoted for all the preceding statements.

Tviṣa (Twisha) : A daughter of Paurṇamāsa.

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U

Ucchaiśravas (Uchchaisravas) : The horse produced at the churning of the ocean, and taken by Indra. It is called the chief of horses.

Udaksena (Udaksena) : A king of Hastināpura, the son of Viśvaksena.

Udaradhi (Udaradhi) : The son of Puṣṭi, and grandson of Dhruva.

Udavasu (Udavasu): A king of Mithilā, the son of Janaka, (q.v.).

Udavraja (Udavraja) : A country mentioned in the *Ṛgveda* as one "into which the waters flow", the residence of the black-skinned aboriginal king Sambara, who possessed one hundred ancient impregnable cities.

Udayagīr (Udayagir) : The modern name of the hill called in the *Mahābhārata* Ṛṣigiri. See VARĀHA.

Udayana (Udayana) : A prince, the son of Śatānīka; of the race of Puru, "the race which gave origin to brāhmaṇas and kṣatriyas, and which was purified by regal sages." — *VP*.

Udāyana (Udayana) : Udāyana, is a celebrated character in Hindu fable. He was the king of Vatsa, and is constantly termed Vatsa. He is so designated throughout the *Ratnāvalī*, of which he is the hero.

Udayasva (Udayaswa) : A king of Magadha, the son of Dharbaka.

Udāyin (Udayin) : One of the sons of Vasudeva, by his wife Devakī.

Uddālin (Uddalin) : One of the fifteen teachers of the *White Yajuṣ*.

Uddhava (Uddhava) : A sage, versed in the Yoga doctrine, foreseeing the destruction of the Yādavas, applied to Kṛṣṇa for advice, and was sent to Badarikāśrama to practice penance and prepare for heaven.

Udgātṛī (Udgatri) : The title of the priest who chants the prayers and hymns in the administration of sacrificial rites.

Udgītha (Udgitha) : One of the kings of Bhāratavarṣa, the son of Bhava.

Ugra, Ugraritas (Ugra, Ugraritas) : Two of the eleven Rudras.

Ugradeva (Ugradeva) : The name of a deceased ancestor conceived of as still existing in another world, and invoked in one of the hymns of the *Ṛgveda*, along with the souls of other deceased ancestors; they are thus called on, "Let not the gods injure us here, nor our early Fathers who know the realms! 'May the Fathers protect me in my invocation to the gods.' "

Ugrajit, Ugrampasya (Ugrajit, Ugrampasya) : Two *apsarases*, who are invoked in the *Atharvaveda*, and asked to remit sins committed while gambling. There are many verses which show that the *apsarases* were intimately connected with gambling. Dr. Muir translates the following: "I

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invoke hither the skilfully-playing *apsaras* who cuts up and conquers and gets gains in the game of dice. I invoke hither the skilfully-playing *apsaras* who collects and scatters, and receives gains in the game of dice. May she who dances about with the dice, when she wins by gaming, grant gain to us, and obtain success through her skill. May she come to us with abundance of food. Let them not conquer this money of ours. I invoke hither the joyful and exulting *apsaras* — those [goddesses] who delight in dice, and who cherish grief and anger. In another verse they are said to be "fond of dice", and soul-bewitching."

Ugrasena (Ugrasena) : **1.** The Rājā of Mathurā, who was deposed by his son Kaṁsa and kept in confinement. The Rājā Kaṁsa was afterwards killed by Kṛṣṇa in a severe contest. Kṛṣṇa then restored Ugrasena to the throne, and sent to Indra for his royal hall Sudharman, which was conveyed from heaven by Vāyu, and used by the Yādava chiefs. Ugrasena is then described as reigning wisely and well for a long period at Mathurā; but when the death of Kṛṣṇa took place, Ugrasena and his wives committed themselves to the flames; **2.** One of the sons of Parīkṣit.

Ugrāyudha (Ugraydha) : A Kaurava prince, the son of Kṛta; by whose prowess the Nipa race of kṣatriyas was destroyed. Ugrāyudha was slain by Bhīṣma in consequence of demanding in marriage the widow of Śāntana.

Ujein (Ujein) : The ancient Avantī; a city of great antiquity, that is considered the first meridian by Hindu geographers and astronomers. The ancient city was about a mile further south, and now lies buried in the earth, to the depth of from fifteen to eighteen feet: on digging, its walls are said to be found entire, pillars unbroken, &c. Whatever may have been the real cause of this catastrophe, Hindu fancy has attributed it to the intervention of the gods, and dressed it up in a mythological allegory which is believed to be the original form of the "Golden Ass of Apuleius." See Sena.

Uktha (Uktha) : **1.** The name of a portion of the *Sāmaveda*, created from the southern mouth of Brahmā; **2.** A prince, the son of Chala, descendant of Kuśa.

Ulmūka (Ulmuka) : One of the sons of Balabhadra by his wife Revati.

Uluki (Uluki) : The parent of owls. — *VP*, 148.

Ulvana (Ulwana): One of the seven *ṛṣi*s of the third *manvantara*; they were sons of Vasiṣṭha.

Umā (Uma) : The *Harivaṁśa* gives the following history of Umā, which differs in some points from that of the *Rāmāyaṇa*, as it assigns three daughters of Himavat and Menā, among whom the Gaṅgā is not included. 'Their (the *pitṛ*s') mental daughter was Menā, the eminent wife of the great mountain Himavat. The king of the mountains begot three daughters upon Menā,—viz., Aparṇā, Ekaparṇā, and Ekapāṭalā. These three, performing very great austerity, such as could not be performed by gods or *dānava*s,

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distressed with alarm both the stationary and moving worlds. Ekaparṇā (one leaf) fed upon one leaf. Ekapāṭalā took only one *pāṭalā* (Bignonia) for her food. One (Aparṇā) took no sustenance, but her mother, distressed through maternal affection, forbade her, dissuading her with the words, *u ma* (O don't). The beautiful goddess, performing arduous austerity, having been thus addressed by her mother on that occasion, became known in the three worlds as Umā. In this manner the contemplative goddess became renowned under that name. But this world shall remain distinguished by having these three maids.... Umā was the eldest and most excellent among the three. Distinguished by the force derived from deep contemplation she obtained Mahādeva for her husband. — *OST*, Vol. IV, p. 367.

The first work in which the name of Umā occurs is the Talavakāra, or *Kena Upaniṣad*. In his remarks on a passage in this work, relating a victory gained by Brahmā for the gods, Weber supplies an ingenious contribution to the mythological history of Umā. He says: "The representation in Sections 3 and 4 indicates that the *Kena Upaniṣad* was produced at a time when,—in place of the three principal gods, Agni, Vāyu, and Sūrya, who had come to be regarded as the representatives of the divine principle on earth, in the atmosphere, and in heaven,—Agni, Vāyu, and Indra were regarded as such. These are properly only two, since Indra is essentially identical with Vāyu. Though I have found numerous examples of the first triad, especially in the two *Yajurveda*s, I have noticed only one other of the second triad, which is properly one a duad, viz., in the *Ṛk*-text of the Puruṣa Sūkta (*RV*, X.99, 13). Nor am I able to give a satisifactory explanation of it. On the other hand, the totality of the divine was already comprehended in Brahmā (neuter), and it is the object of the legend here to make clear and to enforce the supremacy of Brahmā over all temporary divine manifestations, and even over the triad of such.

"But how shall we explain the position of Umā Haimavatī, who comes forward as mediatrix between the eternal Brahmā and the gods? According to Śaṁkara, she is *vidyā* (knowledge) who appears Umārūpiṇī (in the form of Umā) to Indra. The same explanation is found in Sāyaṇa, who (on *TaittĀr*. X.1, 150) when interpreting the word *soma*, cites this passage, and remarks: "Since Gaurī, the daughter of Himavat, is the impersonation of divine knowledge, the word Umā, which denotes Gaurī, indicates divine knowledge. Hence in the *Talavakāra Upaniṣad*, in the passage on the impersonation of divine knowledge, the impersonation of divine knowledge is introduced in these words: 'He said to the very resplendent Umā Haimavatī.'

There are, however, some additional points which seem to place the original signification of Umā in quite a different light. First of all, why is she called Haimavatī? What has she to do with Himavat? Is it that the *brahma-vidyā* (divine knowledge) came originally from the Himavat to the Āryans dwelling in Madhyadeśa (the central region of Hindustān)? We have learnt

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from the *Kauṣitakī Brāhmaṇa* (*Ind.Stud.*, I, 153) that the north of India was distinguished by greater purity of speech, and that students travelled thither to learn the language (*vācam sixitum*) and on their return thence enjoyed great consideration and authority. Now it would have been quite natural if this state of things had not been confined to language, but had become extended to speculation also, and if the knowledge of the one, eternal Brahmā, had been sooner attained in the peaceful valleys of the Himālaya, than was possible for men living in Madhyadeśa, where their minds were more occupied by the practical concerns of life." Such a view of Umā Haimavatī appears to me, however, to be very hazardous. For;—not to say that in our explanations of the ancient Indian deities we act wisely when we attach greater importance to the physical than to the speculative element,—we are by no means certain that Umā actually does signify divine knowledge (*brahma-vidyā*); and moreover, her subsequent position as Rudra's wife (in the *Taitt Ār*) would thus be quite inexplicable. Now there is among the epithets of this latter goddess a similar one, viz., Pārvati, which would lead us in interpreting the word Haimavatī, to place the emphasis not upon the Himavat, but upon the mountain (*parvata*) : and with this I might connect the epithets of Rudra which we have learnt from the Śatarudriyā, Girīśa, Girisanta, Giriśaya, Giritra, in which we recognize the germ of the conception of Śiva's dwelling on Kailāsa. He is the tempest, which rages in the mountains, and his wife is therefore properly called Pārvatī, Haimavatī, "the mountaineer", 'the daughter of Himavat'. At the same time, it is not clear what we have to understand by his wife; and further she is perhaps, originally not his wife, but his sister, for of Umā and Ambikā are at a later period evidently identical, and Ambikā is Rudra's sister (*Ind. Stud.*, I, 183). Besides, this identification of Umā and Ambikā leads us to a new etymology of the former. For as Ambikā, 'mother', appears to be merely an euphemistic and flattering epithet, employed to propitiate the cruel goddess, in the same way it appears that we must derive Umā from the root *u, av,* 'to protect'.*

As the consort of Śiva, the goddess has various names; as Durgā, Devi, Kālī, Pārvatī, Bhavānī, &c. Some of these names have in the Vedic writings a different import from those assigned in the later mythology, as Śiva was not a deity of the Vedic period, or not of the whole of it. "Though this double character of the consort of Śiva is not always discernible in the myths which are connected with special designations of hers, and though at a late period the popular creed looked upon her far more as the type of destruction than as that of divine wisdom, yet the works devoted to her praise never fail to extol her also as the personification of the highest knowledge." Various myths relating to this goddess are to be found scattered over nearly the whole range of Hindu literature. Some of those have already been narrated

* Muir, *OST*, Vol. IV, p. 360.

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in the articles given under her other names in this volume. In a previous existence she is said to have been Satī, the daughter of Dakṣa, who abandoned her mortal life because she was slighted by her father when he performed his great sacrifice and neglected to invite Śiva to partake of it. As Umā she was the mother of Gaṇeśa and Kārttikeya, (q.v.).

"According to the *Harivaṁśa* she was, in another life, born as the daughter of Yaśodā, and exchanged for Viṣṇu, when in his incarnation as Kṛṣṇa he was born as a son of Devakī. On that occasion she was killed by Kaṁsa, but as soon as he had dashed her to the ground, she rose to the sky, leaving behind her corporeal frame, and became a divine virgin to whom the gods addressed their praises. Hence her names Kanyā, Kumārī, &c., the virgin. This connection between the legendary history of Umā and Viṣṇu, is also briefly referred to in the *Devīmāhātmya*, though this work is chiefly concerned in the narrative of the martial exploits of the goddess. The latter consisted in the destruction by her of two demons, Madhu and Kaiṭabha, who had endangered the existence of the god Brahmā; and of the demon Mahiṣa or Mahiṣāsura, who, having conquered all the gods, had expelled them from heaven, and who met Umā, assisted only by her lion, with a numberless host of demons; moreover in her defeating the army of Caṇḍa and Muṇḍa, two demon servants of Śumbha and Niśumbha; in her killing the demon Raktabīja, who had a sort of charmed life, each drop of his blood, when shed, producing hundreds of demons like himself; and ultimately in her destroying the demons Śumbha and Niśumbha themselves.

"In commemoration of her victory over Mahiṣāsura, a festival called the *Durgāpūjā* is annually celebrated in Bengal. The goddess is there represented with ten arms trampling upon the demon, who is also attacked by her lion, and wounded in the chest by her spear. She has also laid hold of him by the hair, and is about to chop off his head."—GOLDSTÜCKER.

Unmāda (Unmada) : Insanity; a form of Brahmā.

Unnati (Unnati) : Elevation; one of the allegorical daughters of Dakṣa, married to Dharma.

Upadānavī (Upadanavi) : **1.** The daughter of Vṛṣaparvan the *daitya*, and wife of Hiranyākṣa.

Upadeva (Upadeva) : **1.** One of the sons of Akrūra; **2.** A son of Devaka.

Upadeva (Upadeva) : A daughter of Devaka.

Upagu (Upagu) : A king of Mithilā, the son of Satyarathī.

Upakośā (Upakosa) : The wife of Vararūci. (q.v.). During her husband's absence she attracted the notice and desires of several suitors, whom she succeeded in exposing and punishing in a very ludicrous manner. See WILSON'S *Works*, III, 170.

Upamadgu (Upamadgu) : A prince, one of the sons of Śvaphalka by

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Upananda, Upanidhi (Upananda, Upanidhi) : Two sons of Vasudeva, by his wives Madirā and Bhadrā respectively.

Upanayana (Upanayana) : The ceremony of investiture with the sacred thread or cord, worn over the left shoulder and under the right. This ceremony is performed on all brāhmaṇa youths at the age of seven or nine years, and constitutes the right initiation into caste. It means, the introduction to the sciences, and is regarded as a new birth; hence brāhmaṇas are commonly designated the twice-born. The *brahmacārī* has after this ceremony the privilege of studying all the sciences; other castes being permitted to learn but a small number.

The cord or thread is termed the Janivara (q.v.) and the process of investiture commences by the father of the young brāhmaṇa selecting, agreeably to the rules of Hindu astrology, the month of the year, the week, the day of the week, and the minute of the day, most favourable for the ceremony. Part of what is necessary is laid down in the Hindu Almanac. The *purohita* is charged with what remains; and it is no trifling affair, so intricate are the calculations and combinations which he has to undertake.

The father is required to make an ample provision of rice, peas, pumpkins and all other vegetable food, of curdled milk and melted butter, of cocoanut, and the various kinds of fruit which can be found, to be the ground-work of the entertainment to be given to the brāhmaṇas. It is especially necessary that he should be provided with betel, and with abundance of money in silver and copper, together with some pieces of new cloth. All these articles must be distributed to his guests at the close of the ceremony, which continues four days. He must also provide a new dish of copper or brass, and several earthen vessels which have never served for any such purpose before, and must never be used again.

All the relatives and brāhmaṇa friends of the family are invited to be present on the first day of the ceremony. Any neglect in this particular would be regarded as an insult by those who had grounds for expecting to be invited. The *purohita* is first called, he brings the sacred *kuśa* grass, and other articles to be used on the occasion. The house having been previously purified and cleansed by rubbing the floors and inside walls with cow-dung diluted with water, while the outside walls are adorned with broad perpendicular stripes in red earth, the *purohita* invokes the household deity, and recites a *mantram*. Offerings are also made to Vighneśvara that he may not throw any obstacles in the way of the favourable progress of the ceremonies.

The youth who is the subject of all these has his head shaved, leaving only a small tuft on the crown. His head is then anointed with oil and his body well smeared with ground saffron. After this he is bathed, covered with a silk raiment, and taken into the midst of the assembled friends. The women

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who are present then perform the ceremony of the Artaī (q.v.). All then unite in chanting praise to the gods, and good wishes for the young man. This is followed by an offering of boiled rice, &c., to the household deity. The guests then partake of food, and after the distribution of betel withdraw for the day.

The next morning the father of the youth, after bathing, again invites the relatives and friends to the ceremonies that have yet to be observed; the assembly being formed, the *brahmacārī* is bathed and decorated as on the preceding day. He and his parents ascend the pile of earth thrown up beneath the *paṇḍāl*, and seat themselves on three little stools. The *purohita* now enters, carrying fire in an earthen vase which he places upon the pile; and by means of the *mantram* secures the divine presence in the fire. The father advances and offers the sacrifice of the *Homa* in honour of the fire; this is followed by nine similar sacrifices in honour of the nine planets. The Hindus reckon them nine, because in addition to the seven which we admit with them, they add the increasing and waning moon as two distinct planets. These nine are considered as malevolent deities, and the design of the sacrifice of the *homa* is to render them propitious.

Various other ceremonies are then performed of which the reader will find a detailed account in the work of the Abbé Dubois, from which the principal part of the above description has been condensed.

Upaniṣad (Upanishad): "Is the name of those Sanskrit works belonging to the Vedic literature which contain the mystical doctrine of the Hindus on the nature of a Supreme Being, its relation to the human soul, and the process of creation. The word (derived from the Sanskrit Prefixes *upa,* 'beneath' or 'near', and *ni*, 'in', combined with the radical *ṣad*, 'sit') is explained by the great theologian Śaṅkara (q.v.), and others after him, as meaning the 'science of Brahmā', or 'the understanding of the identity of Brahmā and the soul', because 'in those devoted to it, this science *sets to rest* (or destroys) the world, together with (ignorance) its cause'; or in other words, because it shows to them that the world has, besides *Brāhmaṇa*, no reality. Grammatical commentators explain its etymology as implying that 'eternal bliss *reposes on it* (*upaniṣidati śreyo'syām*)'; and Professor Max Müller has surmised that the word '*upaniṣad* meant originally the act of sitting down near a teacher, of submissively listening to him', whence it came to mean 'implicit faith, and at last truth or divine revelation'. But apart from the artificialness of all these interpretations, it deserves notice that the earliest sense of the word appears to be that of 'secret' or 'mystery' (literally, that which *sits* or rests *beneath*'). In this sense, it is mentioned by the grammarian Pāṇini; and as it is very probable that, in his time, the works bearing the name of Upaniṣads were not yet in existence, it may be assumed that these works derived their name from the mysteriousness of the doctrine contained in them; and perhaps also from the mystical manner in which they propounded it.

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In order to understand the origin and purport of the Upaniṣads, as well as the relation in which they stand to the Vedas, properly so called, it must be borne in mind that, though the Vedic hymns are based on the worship of the elementary powers, and the *Brāhmaṇa* portion connected with them is chiefly concerned in legendary and ritual matter relating to that worship, yet in both these portions of the Vedas, and especially in the *Brāhmaṇas*, the beginning of a period become already visible when the poets raised the questions as to the origin of the world and the true nature of the gods. A first attempt at a systematic answer to these questions was made in works which bear an intimate relation to the *Brāhmaṇas*; and so great was the awe in which, on this account, these works were held, that they had to be read in the solitude, where the mind could ponder in perfect calmness over the mysterious problems in which they are engaged. These are the Āraṇyakas (from *araṇya*, a forest). But as the style and contents of the Āraṇyakas are extremely obscure, and as, through the close alliance of these works to the *Brāhmaṇas*, of which some of them form part, the theological questions of which they treat are much overlaid with ritual and other matters which properly belong to the *Brāhmaṇas*, a further progress made in the same direction, led to the composition of works and treatises, the diction of which is somewhat clearer, and less entangled with subjects extraneous to the problems they intend to solve. Such works and treatises are the Upaniṣads. Their object, like that of the Áraṇyakas, is to impress the mind with the belief in one Supreme Spirit (Brahmā, as a neuter, and different, therefore, from the same word as a masculine, which is the name of the first god of the Trimūrti, q.v.) to show that this Supreme Spirit is the creator of the world; that the world has no reality if thought of besides Brahmā, and that the human soul is identical in nature with that same spirit whence it emanates. The reward the Upaniṣads hold out to the believer, who understands their doctrine, and finally adheres to it, is freedom from Transmigration (q.v.) and consequent eternal bliss. The object and aim of the Upaniṣads are therefore the same as those propounded in the philosophical systems; and the Upaniṣads may therefore be looked upon as the forerunners of these systems themselves — those Upaniṣads, at least, which we may call the older Upaniṣads; for as to the more recent ones, and those which bear the stamp of sectarian character, their claim to be ranked among the Vedic writings is extremely doubtful, if at all admissible.

Though agreeing in the main points of their doctrine, it is easily understood that works of this nature, ranging over different periods of Hindu religion, will also differ from one another both in the manner and detail in which they deliver their subject-matter, and in the degree of completeness with which they treat of it. Thus, in some, the legendary narrative, and even ritual detail, are still considerably blended with the theosophical speculation — and these stand nearest, therefore, the Āraṇyakas, probably also in time; in others, more philosophical, the nature

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of Brahmā and the human soul is the only subject of inquiry; in others, the process of creation is also enlarged upon, with detail which harmonises more or less either with the ulterior views of the Vedānta (q.v.) or those of the Sāṁkhya (q.v.) philosophy; some Upaniṣads, again, especially emphasise the inefficiency, for the attainment of eternal bliss, of the performing religious acts and of worldly studies—the knowledge of Brahmā being the only means that leads to this end; others, on the contrary, in conformity with the Yoga (q.v.) doctrine, assign a prominent place to the exterior means, by using which the soul would qualify itself for union with the Supreme Spirit; while the sectarian Upaniṣads, which identify this spirit with Viṣṇu and Śiva, have, besides, the tendency of reconciling the popular with the philosophical creed.

Of the older Upaniṣads, a typical instance is furnished in the *Chāndogya Upaniṣad* of the *Sāmaveda*, the framework of which is legendary throughout, and its contents allegorical and mystical. Other shorter Upaniṣads, freer from narratives and allusions to the mysterious import of ritual acts, aim at a more intelligible exposition of the doctrine of the soul. Of their mode of treatment, the following passage from *Kāṭhaka Upaniṣad*s will serve as an example: Naciketas, the son of Vājaśravas, having come to the abode of Yama, the judge of the dead, and obtained from him the grant of three boons, asks of him, for his third boon, an answer to the following question: 'There is this doubt: some say that (the soul) exists after the death of a man (in connection with another body than this); others say that it does not. This I should like to know, instructed by thee.' And Yama, after some hesitation, expalins to him that the soul and Brahmā are one, but that a man attains immortality only by understanding this unity, and that, to arrive at this understanding, he must free his mind from sensual desires, and get a correct knowledge both of the nature of Brahmā and of the soul. 'Know the soul as the rider, and the body as the car; know intellect as the charioteer, and *manas* (the organ of volition) as the rein. The senses, they say, are the horses, the objects (their) roads; and the enjoyer (i.e., the rider) is (the soul) endowed with body, senses, and *manas*. Thus say the wise. If he (the charioteer) is unwise, and his *manas* is always unbridled, his senses are uncontrolled like vicious horses; but if he is wise, and his *manas* is always bridled, his senses are controlled like good horses. He who, always impure, is unwise, and whose *manas* is unbridled, does not attain *that* abode (of immortality), but comes to the world (of birth and death); he, however, who, always pure, is wise, and whose *manas* is bridled, he attains *that* abode whence he is not born again. The man who has a wise charioteer, and whose *manas* is bridled, reaches the other shore of the road (of the world), the highest abode of Viṣṇu. Higher, (i.e., subtler), indeed, than the objects are the senses; higher than the senses is *manas*; higher than *manas*, intellect; and higher than intellect, the great one, the soul. Higher than the great one is that which is unmanifested, and higher than the unmanifested is *puruṣa*,

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the Supreme Spirit. But higher than *puruṣa* there is nothing; he is the goal, the highest resort. The highest spirit is the soul hidden in all created beings; it is not manifest, but is beheld by those who can see what is subtle with an attentive, subtle intellect.' The coincidence between the allegory, in the foregoing passage, and that in Plato's *Phadrus*, imparts an additional interest to this Upaniṣad, which is valuable, moreover, on account of the evidence it affords as to points of agreement and difference between its views of the development of the world and those expounded in the Sāṁkhya (q.v.) The *Muṇḍaka Upaniṣad* is important for the relative position which it assigns to the teaching of the Vedas and the Doctrine of the Upaniṣads. 'Two sciences,' it says, the knowers of Brahmā tell us, 'must be known, the higher and the inferior. The inferior is (the knowledge of) the *Ṛgveda*, the *Yajurveda*, the *Sāmaveda*, and the *Atharvaveda*, the knowledge of pronunciation, the ritual, grammar, explanation of Vedic Texts, prosody, and astronomy. But the higher knowledge is that by which that imperishable Brahmā is comprehended. That which is invisible, unseizable, without descent (or origin), without either colour, eye, or ear, without hand or foot, eternal, manifold (in creation) all-pervading, very subtle, undecaying—the wise behold it as the cause of created beings.' And in another place, the performers of the the sacrificial rites ordained by the Veda are said to attain, indeed, to Indra's heaven in virtue of their pious work; but this state of bliss is declared to be unstable and perishable, and these 'fools. . . drop (from their heaven) as soon as this heaven (the rewards of their acts) has faded away. Fancying that pious acts, ordained by the Vedas and codes of law, are the highest (object of man), these ignorant people do not know that there is something else which leads to eternal bliss. Having enjoyed (the rewards of their deeds) on the happy summit of paradise, they enter again this world, or one that is (even) lower. Those, on the contrary, who practice penance and faith, and, with subdued desire, live in the forest, under the vow of a religious mendicant, they, free from sin, enter through the sun to that abode where resides that, immortal spirit, that spirit, indeed, of undecaying nature'.

The *Talavakāra*, or *Kena Upaniṣad*, which, being one of the shortest, is in form one of the most philosophical treatises of this kind, puts in clearer lanugage, perhaps, than any other Upaniṣad, the doctrine that the true knowledge of the Supreme Spirit consists in the consciousness which man acquires of his *incapacity* to understand it, since the human mind being capable only to comprehend finite objects, cannot have a knowledge of what is infinite.

The Upaniṣads are not supposed to have been revealed in the same manner as the Vedic hymns. Nevertheless, with the exception of a few confessedly modern Upaniṣads, they are not assigned to human authorship, but looked upon as inspired writings, to which the term Śruti (q.v.) applies. In several Upaniṣads, no special mention is made of their divine origin; in

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some, however, this is done. Thus the *Chāndogya Upaniṣad*, in its concluding section, relates: 'This (knowledge of the soul) Brahmā (the god of the Trimūrti) imparted to Prajāpati (a lord of creation — the Patriarch Kaśyapa, as Śaṅkara explains); Prajāpatī imparted it to Manu, and Manu to mankind'; the *Bṛhadāraṇyaka Upaniṣad*, which on three occasions gives long lists of teachers who handed it down to their pupils, always ascribes itself, in the last instance, to the authorship of 'the self-existent Brahmā (the Supreme Spirit)'; and in a similar manner the *Muṇḍaka Upaniṣad* says that it was Brahmā (the god of the Trimūrti), the creator of the universe, who first taught the science of the Supreme Spirit to his eldest son, Atharvan. As in the case of most ancient works of Sanskrit literature, the date of the Upaniṣads also still remains quite uncertain, and, wherever given, is purely conjectural. According to the native system, they are classified as belonging to one or the other of the four Vedas, with which they are held to stand in immediate connection. There are Upaniṣads, consequently, of the *Ṛg-*, *Yajur-*, *Sāma-*, and *Atharva-veda*. But this classification has no reference whatever to chronology." — *Chambers Encyclopaedia.*

Upa-purāṇas (Upa-puranas) : Minor Purāṇas, of which there are said to be eighteen; "but the names of only a few of these are specified in the least exceptionable authorities, and the greater number of the works is not procurable." (WILSON) The *Matsya* enumerates but four, but the *Devī Bhāgavata* specifies eighteen. The Revi Khaṇḍa has a different list but enumerates eighteen. "Of the Upapurāṇas few are to be procured. Those in my possession are the Śiva, considered as distinct from the *Vāyu*; the *Kālikā*, and perhaps one of the *Nāradīyas*." — WILSON

Uparicara (Uparichara) : A Vasu, who by command of Indra became king of Cedi. He had five sons, the eldest of whom Vṛhadratha, was king of Magadha; by another wife he had an *apsaras*, condemned to the form of a fish, *matsya*, a son, and Satyavatī or Kālī, a daughter; the latter was the mother of Vyāsa.

Upasunda (Upasunda) : A *daitya*, the son of Nisunda, and father of Mūka.

Upayāja (Upayaja) : A brāhmaṇa of eminent learning and sanctity, to whom king Drupada applied in his anxiety to procure a son, promising a million of cows if he enabled him to obtain the son he desired. Upayāja however declined the task, and referred him to his elder brother Yāja (q.v.).

Upendra (Upendra) : The divinity who presides over the feet.

Urana (Urana) : One of the demons who personify drought. See VṚTRA, SAMBARA, ŚUṢṆA, &c.

Urddhabāhu (Urddhabahu) : One of the seven pure sages, of the first and third *manvantara*, the sons of Vasiṣṭha by his wife Urjjā.

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Urddhabāhus (Urddhabahus) : "Personal privation and torture being of great efficacy in the creed of the Hindus, various individuals, some influenced by credulity, and some by knavery, have adopted modes of distorting their limbs, and forcing them out of their natural position, until they can no longer resume their ordinary directions.

The Urddhabāhus extend one or both arms above their heads, till they remain of themselves thus elevated. They also close the fist, and the nails being necessarily suffered to grow make their way between the metacarpal bones, and completely perforate the hand. The Urddhabāhus are solitary mendicants, as are all of this description, and never have any fixed abode: they subsist upon alms; many of them go naked, but some wear a wrapper stained with ochre; they usually assume the Śaiva marks, and twist their hair so as to project from the forehead, in imitation of the Jaṭā of Śiva. — WILSON, Vol. I.

Urja (Urja) : **1.** One of the seven *ṛṣi*s of the second *manvantara*; **2.** An obsolete name of a month.

Urjasvāti (Urjaswati) : **1.** A daughter of Dakṣa who was married to Dharma; **2.** The daughter of Priyavrata.

Urjjā (Urjja) : Energy; A daughter of Dakṣa who was married to Vasiṣṭha.

Urjjavaha (Urjjavaha) : A king of Mithilā, the son of Suci.

Urmilā (Urmila) : A daughter of king Janaka, and sister of Sītā. She was given in marriage by her father kind Janaka to Lakṣmaṇa, the brother of Rāma.

Uru (Uru) : One of the ten noble sons of the Manu Cākṣuṣa.

Uruśaya (Urushaya) : A prince, the son of Mahāvīrya, a descendant of Bharata.

Urvaśī (Urvasi) : A celestial nymph, who having incurred the imprecation of Mitra and Varuṇa determined to take up her abode in the world of mortals; and descending accordingly beheld Purūvaras. As she saw him she forgot all reserve, and disregarding the delights of *svarga* became deeply enamoured of the prince. See PURŪRAVAS.

Uṣā (Usha) : **1.** The wife of the Rudra Bhava; **2.** The daughter of Bāṇa, who saw Aniruddha in a dream and became enamoured of him. She related this to Citrarikha, a female confidante, who advised the employment of a portrait painter to take likenesses of all the young princes in the neighbourhood. On seeing the portrait of Aniruddha, grandson of Kṛṣṇa, Uṣā recognised the youth she had seen in her dream. The same confidante now offered her services; and by her means Aniruddha held clandestine meetings with Uṣā; and at length was secreted in her private apartments. Bāṇa discovered this, and made Aniruddha a prisoner. Kṛṣṇa then interfered, and after a terrible fight Aniruddha was released; both parents agreed to

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a marriage, which was publicly celebrated at Dvārakā. See ANIRUDDHA.

Uśanas (Usanas) : **1.** The preceptor of the *daityas*, one of the Brāhmaṇical tribe of Bhārgavas, sons of Bhṛgu; **2.** The Vyāsa of the third *dvāpara* age; **3.** A prince, the son of Tāmasa, who celebrated hundred sacrifices of the horse.

Uṣas (Ushas) : The Dawn. The Aurora of Hindu mythology. "This goddess, who corresponds to the 'Hως of the Greeks and to the Aurora of the Latins, is a favourite object of celebration with the poets of the *Ṛgveda*, and hymns addressed to her are among the most beautiful—if not the most beautiful—in the entire collection."*

Uṣas is continually described as the daughter of the Sky. She is called the sister of Bhaga, and the kinswoman of Varuṇa. She is also the sister of Night, who is also the daughter of the Sky. Uṣas is also frequently brought into connection with the Sun. He is called her lover and is said to follow her track; and she is represented as leading on the beautiful white horse the Sun. She is declared to be the mistress of the world and the wife of the Sun. Uṣas and Agni are also frequently brought into conjunction, fire being always kindled for sacrificial purposes at dawn. He is called her lover and is said to appear with or before the dawn. Uṣas is also often connected with the Aśvins, the time of whose manifestation is regarded by Yāska as being between midnight and sunrise. They are said to associate with her, and she is called their friend.** In one place the moon is said to be born again and again, ever new, and to go bebfcre Uṣas as the herald of the day. Indra is said to have created, or lighted up, Uṣas. He is however sometimes represented as assuming a hostile attitude towards her, and is said to have crushed her chariot with his thunderbolt.***

The *Nighaṇṭu* gives sixteen names of Uṣas, which seem to be almost entirely epithets, viz., the 'resplendent', the beautiful, the shining, the flowing, the possessor of brilliant riches, the white, the bringer of food, the giver of joy, the bright, the fair-coloured, the ruddy, the utterer of pleasant voices. Some of these epithets are of frequent occurrence in the hymns, and there are also many others to be found there, such as the magnificent, the righteous, the immortal, the gold-hued, &c., &c.†

Uṣas is borne onward on a shining chariot, of massive construction, richly decorated and spontaneously yoked, drawn by ruddy horses, or by cows or bulls of the same colour, traversing rapidly a distance of thirty *yojanas*. Like a beautiful young woman dressed by her mother, a richly-decked dancing girl, a gaily attired wife appearing before her husband, or a female rising resplendent out of the bath, smiling and confiding in the

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* MUIR, *OST*, Vol. V, p. 181.
** *Ibid.*
*** *Ibid.*
† *Ibid.*

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irresistible power of her attractions, she unveils her bosom to the gaze of the beholder. She dispels the darkness, disclosing the treasures it had concealed: she illuminates the world, revealing its most distant extremities. She is the life and breath of all things, causing the birds to fly forth from their nests, visiting every house, and like an active housewife arousing her household, awakening the five races of men, yea all creatures, as if from death, and sending men forth to the pursuit of their several occupations; and rendering good service to the gods by causing all worshippers to awake, and the sacrificial fires to be kindled. She is however entreated to arouse only the devout and liberal worshipper, and to leave the ungodly niggard to sleep on in unconsciousness. She is young, being born anew everyday, and yet she is old, nay immortal, and wears out the lives of successive generations, which disappear one after another, while she continues undecaying.*

The worshippers however sometimes venture to take the credit of being more alert than Uṣas, and of awaking her instead of being awakened by her: and in one place she is solicited to make no delay that the sun may not scorch her as like a thief or an enemy. She is prayed to bring the gods to drink the libations of Soma. Agni and the gods generally are described as waking with Uṣas.**

Dr. Muir gives the following metrical sketch of Uṣas as represented in the hymns of the *Ṛgveda*.

Hail, Uṣas, daughter of the sky,
Who, borne upon thy shining car
By ruddy steeds from realms afar,
And ever lightening, drawest nigh:—

Thou sweetly smilest, goddess fair,
Disclosing all thy youthful grace,
Thy bosom bright, thy radiant face,
And lustre of thy golden hair:

(So shines a fond and winning bride,
Who robes her form in brilliant guise,
And to her lord's admiring eyes
Displays her charms with conscious pride:—

Or virgin by her mother decked,
Who, glorying in her beauty, shows
In every glance, her power she knows
All eyes to fix, all hearts subject:

Or actress, who by skill is song
And dance, and graceful gestures light,
And many-coloured vestures bright,
Enchants the eager, gazing throng:—

* Muir, *OST*, Vol. V, p. 181.
** *Ibid.*

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Or maid who, wont her limbs to lave
In some cool stream among the woods,
Where never vulgar eye intrudes,
Emerges fairer from the wave):—

But closely by the amorous sun
Pursued, and vanquished in the race,
Thou soon art locked in his embrace,
And with him blendest into one.

Fair Uṣas, though through years untold
Thou hast lived on, yet thou art born
Anew on each succeeding morn,
And so thou art both young and old.

As in thy fated ceaseless course
Thou risest on us day by day,
Thou wearest all our lives away
With silent, ever-wasting, force.

Their round our generations run:
The old depart, and in their place
Springs ever up a younger race,
Whilst thou, immortal, lookest on.

All those who watched for thee of old
Are gone, and now 't is we who gaze
On thy approach; in future days
Shall other men thy beams behold.

But 't is not thoughts so grave and sad
Alone that thou dost with thee bring,
A shadow o'er our hearts to fling;—
Thy beams returning make us glad.

Thy sister, sad and sombre Night
With stars that in the blue expanse
Like sleepless eyes mysterious glance,
At thy approach is quenched in light:—

And earthly forms, till now concealed
Behind her veil of dusky hue,
Once more come sharply out to view,
By thine illuming glow revealed.

Thou art the life of all that lives,
The breath of all that breathes; the sight
Of thee makes every countenance bright,
New strength to ever spirit gives.

When thou dost pierce the musky gloom,
Birds flutter forth from every brake,

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All sleepers as from death awake,
And men their myriad tasks resume.

Some prosperous, wake in listless mood,
And others every nerve to strain
The goal of power or wealth to gain,
Or what they deem the highest good.

But some to holier thoughts aspire,
In hymns the race celestial praise,
And light, on human hearths to blaze,
The heaven-born sacrificial fire.

And not alone do bard and priest
Awake;—the gods thy power confess
By starting into consciousness
When thy first rays suffuse the east:

And hasting downward from the sky,
They visit men devout and good,
Consume their consecrated food,
And all their longings satisfy.

Bright goddess, let thy genial rays
To us bring stores of envied wealth
In kine and steeds, and sons, with health,
And joy of heart, and length of days.

Utkala (Utkala) : One of the sons of Sudyumna after his transformation.

Uttama (Uttama) : **1.** The son of Uttānapāda and grandson of the Manu Svāyambhuva.

2. A Manu, the son of Priyavrata.

3. The Manu of the third *manvantara*.

4. The Vyāsa of the twenty-first *dvāpara* age.

Uttānapāda (Uttanapada) : The son of the Manu Svāyambhuva. The *Viṣṇu Purāṇa* describes him as heroic and pious, but gives no particulars of his history.

Uttara-bhādrapada (Uttara-bhadrapada): A lunar mansion in Vaiśvānari in the Southern Avasthāna.

Uttarakuru (Uttarakuru) : A *varṣa* or country beyond the Śṛṅgī range of mountains, south of Meru.

Uttara-phālgunī (Uttara-phalguni) : A lunar mansion in *ārṣabhi*, in the Central Avasthāna.

Uttarāṣāḍhā (Uttarashadha) : A lunar mansion in *ajavīthi*, in the Southern Avasthāna.

Uttarāyaṇa (Uttarayana) : The winter solstice. The festival which in the

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south of India is termed the *Poṅgal*, is celebrated in Upper India as the *Uttarāyaṇa* or *Makara Saṁkrānti*, or sun's entrance into the sign Capricornus. The observances enjoined on this occasion are partly of a private, partly of a public character. The first consists of offerings to the *pitṛs*, or progenitors, whether general, as of all mankind; or special, as of the family of the worshipper; to the *Vāstu-devas*, the Dii Lares, or domestic genii; the guardians of the dwelling, or the site on which it is erected; and to the Viśva-devas or universal gods. The ceremonies addressed to all these are performed within the abode of the householder, and are conducted by the family priest. The principal article of the offering is *tila* or sesamum seeds, either separately or mixed with molasses, or the saccharine juice of the fruit of the date tree, and made up into a kind of sweetmeat, called *Tilüā*. *Piṣṭakas*, or cakes, also are offered, composed of ground rice, mixed with sugar and *ghī*; whence the festival has the denomination of *Tilüā Saṁkrānti* and *Piṣṭaka Saṁkrānti*, the solar conjunction of the sweetmeat in the cake.

The good things prepared on this occasion are not intended exclusively for those imaginary beings who are unable to eat them. They are presented merely for the purpose of consecration, and that they may be eaten with greater zest by the householder and his family; nor is that all, for a portion of them is sent to friends and relations, as memorials of regard, enclosed in fine linen, silk or velvet, according to the means of the presenter, and the station of those to whom they are presented.

In many places in Bengal a curious practice is observed, called *Bāvanna bandhana*, particularly by the females of the family. In the evening one of the women takes a wisp of straw, and from the bundle picks out separate straws, which she ties singly to every article of furniture in the house, exclaiming '*Bāvanna pauti*,' implying 'may the measure of corn be increased fifty-two fold', *pauti* denoting a measure of grain. In the villages similar straws are attached to the *golās*, or thatched granaries, in which the grain of the preceding harvest has been stored.

All the *Uttarāyaṇa* bathing at the confluence of the Ganges with the ocean is particularly meritorious, and accordingly a vast concourse of people is annually assembled at Gaṅgā Sāgar, or the mouth of the Hoogly branch of the Ganges; and as usual in all such assemblages, objects of a secular nature are blended with those of devotion; and the *melā*, which originates in purposes of pilgrimage, becomes equally a meeting of itinerant merchants, or a fair.

On the first day bathing in the sea is to be performed; and many of those whose parents are recently deceased celebrate their *śrāddha*, or obsequial ceremonies, on the sea-shore. After ablution the pilgrims repair to the temple of Kapila (q.v.) Viṣṇu became incarnate in the person of Kapila for the destruction of the sixty thousand wicked sons of king Sagara. He is said

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to have stationed himself at this place which was then on the brink of a vast chasm leading to the infernal regions. The temple is under the alternate charge of a *bairāgī* and *saṁnyāsī*, mendicants of the Vaiṣṇava and Śaiva sects; they exact a fee of four *ānnā*s from each person who comes to the temple.*

Uttatahya (Uttatahya): A sage, the son of Aṅgiras, and husband of Mamatā.

* WILSON, *Works*, II, pp. 158-68.

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V

Vāc (Vach) : **1.** The goddess of speech, who resides in the region intermediate between heaven and earth. In the later mythology Sarasvatī was identified with Vāc, and became under different names the spouse of Brahmā and the goddess of wisdom and eloquence, and is invoked as a Muse. In the *Mahābhārata* she is called the mother of the Vedas, and the same is said of Vāc in the *TaittBrā.*, II. 8, where she is also said to be the wife of Indra, to contain within herself all worlds, and to have been sought after by the *ṛṣis* who composed the Vedic hymns, as well as by the gods through austerity. — *OST*, V, 342.

Vāc is represented as the wife of Prajāpati, and as pervading all that exists. She is termed the mother of the Vedas. Vāc is also designated as a cow. "Let a man worship the cow Vāc. She has four udders, the formulae, *svāhā, vaṣaṭ, hauta,* and *svadhā.* The gods live upon her two udders, *svāhā* and *vaṣaṭ;* men upon *hauta*; and the fathers upon *svadhā.* Breath is her bull; the mind, her calf." — *OST*, II, 256.

Vāc (Vach) : **2.** A daughter of Dakṣa, married to Kaśyapa.

Vacubhṛdyana (Vacubhridyana) : One of the sons of Vasiṣṭha, who was devoured by Rājā Kalmāṣapāda.

Vāḍava (Vadava) : A Being consisting of flame, but with the head of a horse, which sprang from the thigh of Aurva (q.v.) and was received by the ocean. He is regarded as the destined consumer of the world at the end of the *kalpa*. The word is sometimes translated sub-marine Fire.

Vadhṛmatī (Vadhrimati) : The wise female to whose invocation the Aśvins listened and gave her a son called Hiraṇyahasta. — *OST*, V, 247.

Vāhan (Vahan) : Sans., a vehicle. One is allotted to each of the gods. Brahmā has the Haṁsa, a goose or swan. Viṣṇu, Garuḍa, half man, half bird, but now, in southern India, identified with the Haliaetus Pondicherianus, or Brahmany-kite; Śiva, the bull; Indra, the elephant; Gaṇeśa, a rat; Kārttikeya, a peacock; Agni, a ram; Vāyu, an antelope; Yama, a buffalo; Śani, Saturn, a vulture; Rāma, a monkey; Kāmadeva, a parrot; Durgā or Pārvatī, a lion and bull, and other goddesses, the *vāhans* of their respective lords. The *vāhan* of Brahmā, Haṁsa, or Hahns, sometimes Hahnsi, Major Moor tells us, is precisely the name that in Suffolk, is commonly given to the heron, the Sarasvatī rides on. The swan or goose, the eagle, and the bull, are the vehicles respectively alloted to the three great powers. The terrestrial sluggish nature of the first, is an apt type of matter, personified in the creative power, and a contrast of Viṣṇu, or spirit, the preserving power, appropriately mounted on a buoyant eagle, the celestial Garuḍa. Śiva, the destructive energy of the Deity, is Time or Justice; and

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the Hindus, deem the bull also its type, and give it to Śiva as his *vāhan*, or mode of conveyance. These vehicles are supposed by Mr. Paterson (*As. Res.*, Vol. VII., p. 48), to have allusion to Purity, Truth, and Justice: the first, he says, typified by the swan, which, clothed with unspotted whiteness, swims, amidst the waters, as it were, distinct from, and unsullied by, them; as the truly pure mind remains untainted amidst the surrounding temptations of the world. Garuḍa, brother to Aruṇa, is remarkable for strength and swiftness; and the latter is described as imperfect, and, on account of his defects, destined to act as charioteer to the Sun, he being the dawn, the twilight preceding the sun. Garuḍa is perfect light; the dazzling full blaze of day; the type of Truth; the celestial *vāhan* of Viṣṇu. Perhaps the Hindus may, like Western observers, have noticed the strong optic nerves of the eagle tribe; and have heard of the fable of the parents destroying such of their brood as are unable to look steadily on the sun; the eagle in Western poetry is called bird of the sun, as well as bird of Jove; in both of which characters Viṣṇu particularly appears. Justice, typified in the sacred bull, is the *vāhan* of Śiva: the bull, whose body is Parameśvara, and whose every joint is a virtue; whose three horns are the three Vedas; whose tail ends where *adharma*, or injustice, begins. — COLEMAN, MOOR. "The creatures here named, alone suffice to indicate the northern origin of the people who believe in them, and the readiness with which they have accommodated themselves to change. There is no swan nor eagle in southern India, so far as we know, nor is the buffalo or brāhmaṇy-kite known in the highlands of Central Asia."— BALFOUR.

Vahnijvālā (Vahnijwala) : One of the *narakas* for shepherds and potters.

Vāhuka (Vahuka) : The name of Nala when he was disguised, and employed as the charioteer of Mahārāja Ṛtuparṇa, king of Ayodhyā. Vāhuka drove his royal master in one day from Ayodhyā to far Vidarbha, when Damayantī, as a means of recovering her lost Nala, proclaimed that her *svayaṁvara* was to be held. It was during this journey that Nala was dipossessed of Kālī, and only then wanted his proper form.

Vaibhrāja (Vaibhraja) : A large forest in the west of Mount Meru.

Vaideha (Vaideha) : "The son of the bodiless;" a name of Rājā Janaka, (q.v.)

Vaidehī (Vaidehi) : A name of Sītā, who was princess of Vaideha and Mithilā.

Vaideyha (Vaideyha) : One of the fifteen teachers of the *White Yajuṣ*.

Vaidika (Vaidika) : The designation of a class of brāhmaṇas who never follow any worldly occupation, or mix themselves up with the public service; their pursuits are exclusively religious, and they are supported by the charitable contributions of others. The brāhmaṇas who are employed in public offices are termed *laukika*, or men engaged in the business of the world. Many of the *vaidika* class now engage in tuition and often make

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excellent school-masters.

Vaidūrya (Vaidurya) : One of the principal mountain ridges which project from the base of Meru, on the western side.

Vaihāra (Vaihara) : A mountain mentioned in the *Mahābhārata*, now identified as one of the five mountains of Rājgīr, in Magadha; it is called Mount Baibhar, and is a rocky hill running three or four miles north-west, and terminating at its eastern side in the hot wells of Rājgīr. Here the valley is entered by a narrow ravine through the midst of which the Sarasvatī rivulet forces its way into the low country to the north of the hills. — *IA*, p. 70.

Vaikaṅka (Vaikanka) : A similar ridge in the eastern side.

Vaikṛta (Vaikrita) : Secondary or instrumental creation.

Vaikuṇṭha (Vaikuntha) : The heaven of Viṣṇu. This is considered by Wilson to be a sectarial addition to the seven *loka*s or spheres above the earth. Vaikuṇṭha is also the name of an incarnation of Viṣṇu in the seventh *manvantara*.

Vaikuṇṭhas (Vaikunthas) : A class of deities of the sixth *manvantara*.

Vaimānikas (Vaimanikas) : The deities who travel in *vimāna*s, 'heavenly cars', or rather 'moving spheres'.

Vainahotra (Vainahotra) : One of the Rājās of Kāśī, the son of Dhṛṣṭaketu.

Vairāja (Vairaja) : **1.** Part of the *Sāmaveda* created from the northern mouth of Brahmā; **2.** A name of the first Manu.

Vairājas (Vairajas) : A class of deities who dwell in *tapoloka*, the sphere of penance; these deities are inconsumable by fire.

Vairocana (Vairochana) : A name of Bali, the son of Prahlāda, the son of Hiraṇyakaśipu, all eminent princes of the *daitya* or Titanic family. See Bali.

Vairūpa (Vairupa) : The name of a portion of the *Sāmaveda* created from the western mouth of Brahmā.

Vaiśākha (Vaisakha): An obsolete name of one of the months.

Vaiśākhi, Vaiślāi (Vaisakhi, Vaislai) : Two of the wives of Vasudeva.

Vaiśālī (Vaisali) : A city of considerable renown in Indian tradition, but its site is a subject of some uncertainty. It is celebrated among the Buddhists as a chief seat of the labours of Sākhya and his first disciples, and would thus be Prayāga or Allahabad; but the *Rāmāyaṇa* places it much lower down on the north bank of the Ganges.

Vaiśampāyana (Vaisampayana) : The coadjutor of Vyāsa in arranging the Vedas. "It seems probable that the tradition is true that records the first establishment of a school, of which the Vyāsa was the head, and the other

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persons named were the teachers." Vaiśampāyana was the teacher of the *Yajurveda*. There is a legend that Rājā Janamejaya killed a brāhmaṇa and in order to expiate this dreadful crime he listened to a recitation of the whole of the *Mahābhārata*, which was performed by Vaiśampāyana. Accordingly the *Mahābhārata*, which is said to have been originally composed by Vyāsa, is supposed to be written as it was recited by Vaiśampāyana.

Vaiśeṣika (Vaiseshika) : "Is the name of one of the two great divisions of the Nyāya (q.v.) school of Hindu philosophy, and probably a later development of the Nyāya itself, properly so called, with which it agrees in its analytical method of treating the subjects of human research, but from which it differs in the arrangement of its topics, and more especially by its doctrine of atomic individualities, or *viśeṣa*s — whence its name is derived." The reputed founder of the Vaiśeṣika is Kaṇāda, of whose history or date, however, nothing is known.

Kaṇāda taught that the visible form of God was light; that when the desire of creation arose in the divine mind, he first gave existence to water, and then to innumerable worlds, floating on the waters like the mundane egg; that in these primaeval eggs water was contained, on which lay Viṣṇu, and from whose navel issued a lotus, in which Brahmā was born; that Brahmā, receiving instructions from God, created the world, first from his mind, and then with the primary atoms; that spirit and animal life were separate substances.

To him are attributed the *Vaiśeṣika-Sūtras,* which contain about 550 aphorisms, or sentences. These relate to seven subjects (*padārthas*), under the following distinct heads, viz.: (1), Things; (2) Qualities; (3) Actions; (4) Genus; (5) Spirits; (6) The inseparable Connection of Constituent parts; and (7) Non-entity.

After a long discussion of the different subjects included in this arrangement, Kaṇāda discourses on religion, riches, happiness, and final liberation. Having first explained the nature of religion, he then arranges the component parts of the universe, and, lastly, gives a discourse on the divine nature, which he divides into three heads: (1) that God is essentially possessed of wisdom (which, however, does not comprise the whole of his nature or character); (2) that He is the ever blessed and supremely happy; and (3) that in all His works and His will He is irresistible and omnipotent. Emancipation from matter he held to be inseparably connected with complete deliverance from sorrow, and the enjoyment of final bliss.

Several commentaries have been written, and are extant on the *sūtras* of Kaṇāda, of which the principal are a large one called the *bhāṣya*, and a smaller one entitled the *Vaiśeṣika Sūtrapuṣkara;* but the only work now read in Bengal which has any relation to the Vaiśeṣika Philosophy is that of Viśvanātha Siddhānta, which merely treats of the logical terms of this system, and of the Nyāya school. In the Nyāya Colleges of Bengal the

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students read that part of this work which relates to the Vaiśeṣika system, and then proceed to study the Nyāya system itself.—GOLDSTÜCKER, in *Chambers' Encyclopaedia.*

Vaiṣṇavas (Vaishnavas): Is the name of one of the great divisons of Hindu sects. The word, derived from Viṣṇu (q.v.), designates the worshippers of this deity, and comprises a great variety of sects; but this variety itself differs according to the different periods of the medieval history of India, old divisions becoming extinct, and new ones taking their place. Thus, the account of the Vaiṣṇavas, as given in a celebrated work of *Ānandagiri,* the *Śaṅkaradigvijaya*, or the victory of the great theologian Śaṅkara over his religious adversaries, would no longer apply in detail to the present condition of the Vaiṣṇavas; and even some of those varieties mentioned by the late Professor Wilson in his *Sketch of the Religious Sects of the Hindus,* written in 1832, would seem to have disappeared already in our days. The common link of all the sects comprised under the name of Vaiṣṇavas, is their belief in the supremacy of Viṣṇu over the other gods of the Trimūrti (q.v.). Their difference consists in the character which they assign to this supremacy, and to the god Viṣṇu himself, in the religious and other practices founded on the nature of their belief, and in their sectarian marks. The following sects belonging to this category may especially be noticed here.

1. The Rāmānujas or Śrī Vaiṣṇavas, or Śrī-Sampradāyins. They derive their origin from Rāmānuja, a celebrated reformer, who was born at Perumbur, in the south of India, about the middle of the twelfth century, and is considered by his followers as an incarnation of Śeṣa (q.v.), the serpent of Viṣṇu. He studied at Conjeveram, resided afterwards at Śrīraṅga, and then travelled over different parts of India, where he was especially engaged in combating the professors of different creeds, particularly the Śaivas. On his return to Śrīraṅga, he was seized by the king of Kerikāla Cola, but effected his escape, and found refuge with the Jain king of Mysore, Vitāla Deva, whom he converted to the Vaiṣṇava faith. For twelve years he then remained at Mysore; but at the death of the Cola king, returned to Śrīraṅga, where he spent the remainder of his life in religious seclusion. The Rāmānujas address their worship to Viṣṇu and his consort, Lakṣmī (q.v.), and their respective incarnations, either singly or conjointly. Hence their sect consists of corresponding sub-divisions, according as Nārāyaṇa or Lakṣmī, or Lakṣmī-Nārāyaṇa, or Rāma, or Sītā or Sītā-Rāma, or any other incarnation of these deities, is the preferential object of the veneration of the votary. Their most striking peculiarity is the preparation and the scrupulous privacy of their meals; for should the meal during its preparation, or while they are eating, attract even the looks of a stranger, the operation is instantly stopped, and the viands buried in the ground. The marks by which they distinguish themselves from other sects are two perpendicular white lines, drawn with a white earth, *Gopīcandana,* from the root of the

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hair to the commencement of each eyebrow, and a transverse streak connecting them across the root of the nose; in the centre is a perpendicular streak of red, made with red sanders, or a preparation of turmeric and lime; other marks, representing several of the attributes of Viṣṇu, they have either painted or impressed on the breast and each upper arm; and, besides, they wear a necklace of wood of the *tulasī* (holy basil), and carry a rosary of the seeds of the same plant, or of the lotus. The sacred formula with which a member of this sect is initiated into it consists merely of the words *oṁ rāmāya namaḥ*, 'Oṁ, salutation to Rāma'. Their principal religious tenet is the belief that Viṣṇu is the cause and creator of all worlds; that he and the universe are one, though he is of a two-fold form: the supreme spirit or cause, and the gross one, the effect or matter. In distinction from Vedānta, with which their doctrine has otherwise many points of contact, they regard their supreme deity as endowed with qualities, all of which are of course excellent; and teach that the universe consists of *cit*, thinking or spirit, *acit*, unthinking or matter, *īśvara*, or god; the relation of which is that of enjoyer, the thing enjoyed, and the ruler of both. The deity, they assume, is or has been visibly present in five modifications: in the objects of worship, as images, &c.; in the incarnations; in certain forms called *vyūhas*, viz., Vāsudeva or Kṛṣṇa; Balarāma, Pradyumna, and Aniruddha; and in the subtle form which comprises six qualities — absence of passion, immortality, exemption from pain or care, absence of natural wants, love, and practice of truth — and the human soul; all of which have to be worshipped seriatim, as the votary ascends in the scale of perfection. It is in the south that the followers of Rāmānuja, and their temples and establishments, are still numerous; in the north of India, where they are better known as Śrī Vaiṣṇavas, they are not of frequent occurrence.

2. The Rāmānandas, or Rāmāvats. they are by far the most numerous class of sectaries in Gangetic India: in the district of Āgrā, they alone constitute seven-tenths of the ascetic population. They belong chiefly to the poorer and inferior classes, with the exception of the Rājpūts and military brāhmaṇas. The founder of this sect was Rāmānanda, who, by some, is considered to have been the immediate disciple of Rāmānuja; by others, the fifth in descent from that teacher, when he would have lived about the end of the thirteenth century; but other more reliable accounts place him toward the end of the fourteenth, or the beginning of the fifteenth century. According to common tradition, Rāmānanda seceded from the Rāmānujas, to whom he originally belonged, because, having spent sometime in travelling through various parts of India, and, in consequence, having been suspected by his fellow-disciples not to have conformed to the rule of the Rāmānujas in taking his meals, he was condemned to feed in a place apart from the rest of them, but did not acquiesce in the affront thus offered him. His residence was at Benāres, at the Pañca Gaṅgā Ghāṭ, where a *maṭh*, or a monastery, of his followers is said to have existed. The especial object of their worship

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is Viṣṇu, in his incarnation as Rāmacandra, and his consort Sītā, and, as amongst the Rāmānujas, these deities either singly or jointly. Some members of this sect also pay adoration to other forms of Viṣṇu; and the religious mendicants of the sect consider all form of adoration superfluous, being content with the incessant invocation of Kṛṣṇa and Rāma. Their practices are less precise than those of the Rāmānujas; but the most important difference between them consists in the fact, that Rāmānanda abolished the distinction of caste amongst the religious orders, and taught that a *vairāgin*, or one who quitted the ties of nature and society, shook off at the same time all personal distinction.The initiatory formula of a Rāmānanda is *śrī rāma*, or 'blessed Rāma'. Their sectarian marks are the same as those of the Rāmānujas; except that the red perpendicular streak on the forehead is varied in shape and extent, and generally narrower than that of the Rāmānujas. There are various sub-divisions of this sect, believed to have been founded by several eminent disciples of Rāmānanda. Their doctrines vary often from that of the latter, but they maintain an amicable intercourse with the Rāmānujas and with each other.

Besides these Vaiṣṇava sects there are others of less importance who are sometimes included, on the ground of paying more respect to Viṣnu than to any other god of the Trimūrti (q.v.). — *Chambers' Encyclopaedia.*

Vaiṣṇavī, Vārāhī (Vaishnavi, Varahi) : Two of the Śaktis, or eight goddesses so termed, all of them hideous, who attend on Śiva when he appears as the terrific and destructive deity, Bhairava, who is propitiated by offerings of wine and blood.

Vaiśravaṇa (Vaisravana) : The eldest son of Pulastya, who deserted his father and went to Brahmā, who as a reward made him immortal, and appointed him the god of riches, with Laṅkā for his capital and the car *puṣpaka* for his vehicle. He was afterwards expelled from Laṅkā by his younger brother Rāvaṇa, and retired to Gandhamādana.—[KUVERA]

Vaiśvadeva (Vaiswadeva) : A ceremony in the observance of a *śraddha*, which comprehends offerings to both paternal and maternal ancestors, and to ancestors in general.

Vaiśvānara (Vaiswanara) : **1.** A *dānava*, the father of Puloma and Kālikā; **2.** The Southern Avasthāna.

Vaiśvānarī (Vaiswanari) : A division of the lunar mansions, comprising the last three in the Southern Avasthāna.

Vaiśyas (Vaisyas) : The third of the regenerate caste — said to have been born from the thighs of Brahmā. The occupations of commerce and agriculture, the feeding of flocks and herds, and the duties of the vaiśyas. No opposition seems ever to have arisen between the vaiśyas and the other two castes, like that which broke out between the brāhmaṇas and the kṣatriyas. Indeed the wealth of the vaiśyas rendered them at a later period

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of considerable influence, inasmuch as they employed brāhmaṇas to perform sacrifices, and took kṣatriyas into their pay as soldiers and guards. — (WHEELER.)

Vaitālakī (Vaitalaki) : A teacher of the *Ṛgveda*.

Vaitālika (Vaitalika) : A poetical watchman or crier or bell-man—one who announces in verse the change of the seasons and the hours of the day — when not retained for the purpose he is a public singer. — WILSON. [From the Appendix →] A sort of poetical warder or bard, who announces fixed periods of the day, as dawn and evening, &c., in measured lines, and occasionally pours forth strains arising from any incidental occurrence. — WILSON, XI, 209.

Vaitaṇḍya (Vaitandya) : The eldest son of the Vasu Apa.

Vaitaraṇī (Vaitarani) : One of the *narakas*, that for the punishment of the man who destroys a bee-hive or pillages a hamlet.

Vaitaraṇī (Vaitarani): A sacred river at Tripiṣṭapa in the country of the Kaliṅgas. It is connected with the worship of Śiva, and the act of bathing there and worshipping the god who wields the trident and whose ensign is the bull, (Mahādeva) is said to ensure purification from all sin and the attainment of the highest felicity. — *OST*, IV, 241.

Vaivasvata (Vaivaswata) : **1**. The son of the celestial luminary, (the Sun), and Manu of the seventh (or present) *manvantara*; **2**. Also an appellation of one of the Rudras.

Vājasaneyī (Vajasaneyi) : A portion of the *Yajurveda*.

Vājins (Vajins): Students of the white *Yajus*; this Veda was revealed by the sun in the form of a horse (*vāji*), hence the name applied to the brāhmaṇas.

Vajra (Vajra) : The son of Aniruddha, who by order of Kṛṣṇa was installed sovereign of Yādavas at Indraprastha, and thus escaped the destruction which overwhelmed their kinsmen at Dvārakā. This, says Wilson, was a fortunate reservation for the tribes which in various parts of Hindustān, both in the Gaṅges and in the Dakhin, profess to derive their origin from the Yādavas.

Vajramitra (Vajramitra) : One of the ten Śuṅga princes, the son of Ghoṣavasu.

Vajranābha (Vajranabha) : A prince, the son of Uktha, of the line of Kuśa.

Vaktrayodhi (Vaktrayodhi) : An eminent *dānava*, one of the sons of Vipracitti.

Valaka (Valaka) : A teacher of the *Ṛgveda*, and disciple of Śākapūṛṇi.

Valakasva (Valakaswa) : A prince, the son of Ajaka, descendant of Purūravas.

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Valkala (Valkala) : A garment of bark worn by anchorites in the desert.

Vallabha (Vallabha) : A celebrated Vaiṣṇava teacher who lived in the sixteenth century.

Vallabhācāryas (Vallabhacharyas) : A numerous sect in western and central India; the chief book of authority to the sect is the *Bhāgavata Purāṇa*, and after it the works of Vallabha, the founder of the sect. The object of their adoration is Viṣṇu in his incarnation as Kṛṣṇa, whose residence is Goloka, far above the three worlds. There he originally lived alone, but in meditating on the works of creation, created a female form, which became the primary agent in creation; this was Māya. He then produced crude matter, the five elements and all the divine beings; the Trimūrti, their female consorts, and 300 millions of *gopīs*, or cowherdesses, who are the special attendants on Kṛṣṇa."*

Vallabhas (Vallabhas) : A people mentioned in the Purāṇas, and supposed to be inhabitants of Vallabhī in Rājpūtānā. See *Tod's Rajasthan.*

Vālmīki (Valmiki) : The Vyāsa of the twenty-fourth *dvāpara* age, called also Rekṣa, a descendant of Bhṛgu.

Vālmīki (Valmiki): A sage and bard, famous as the author of the *Rāmāyaṇa*; he lived at Citrakūṭa, a celebrated hill in Bundlekhaṇḍ, to the south of the river Jumnā. He was surrounded by a band of brāhmaṇa disciples, who led the ideal life of austerity, sacrifice and devotion, so frequently described and recommended by Brāhmaṇical writers. It was in this hill, that Rāma, with his wife and brother, took up their abode, when exiled from Ayodhyā. According to the *Rāmāyaṇa* they spent some pleasant years there. The locality is said to have abounded in game, fruit, honey, and other products of the jungle which were suitable for food. Long after, when Rāma and Sītā had returned in triumph to Kośala, and Sīta was about to become a mother, she was repudiated by Rāma, though she had passed the ordeal of fire and been declared innocent; she was conveyed to the jungle by Lakṣmaṇa, who left her in a panic of surprise and fear, near the hill Citrakūṭa; in this state she was found by Vālmīki, who had been the brāhmaṇa preceptor of her father Janaka, he took her to his own house and placed her in charge of his wife and female servants. It was then that Sītā's two sons, were born; Vālmīki gave them the names of Lava and Kuśa, and brought them up, and educated them with the greatest care. It is said he taught his poem, the *Rāmāyaṇa*, to them. There are however many chronological difficulties connected with the history of Vālmīki, though it seems certain he was a real person.

Vāma (Vama) : One of the eleven Rudras, according to the list in the *Bhāgavata*.

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* Goldstücker in *Chambers' Encyclopaedia.*

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Vāmana (Vamana) : Viṣṇu, at the request of the deities, was born as a dwarf, Vāmana, the son of Aditi by Kaśyapa; when Vāmana applied to Rājā Bali, the monarch of the *daitya*s, for alms, he was promised by the Rājā whatever he might demand, notwithstanding Śukra, the preceptor of the *daitya*s, apprised him whom he had to deal with. The dwarf demanded as much space as he could step over at three steps; and upon the assent of Bali, enlarged himself to such dimensions as to stride with one pace over the earth, with a second over the intermediate space (the atmosphere), and with a third over the sky, thus leaving for Bali only the subterranean regions, which he assigned him for his future abode. "The demons endeavoured to frustrate this result, after Viṣṇu had taken his first two strides, but they were overcome by the followers of Viṣṇu; and Bali, when resigning himself to his fate, in reply to a reproach addressed to him by the dwarf for trying to break his promise, uttered — according to the *Bhāgavata Purāṇa* — the following words, which may serve as one of many instances to shew how sacred a promise was held by the Hindus when once given, and even though artfully obtained: 'If, renowned chief of the gods, you consider the word which I uttered to be deceitful, I now do what is sincere, and can be no deception—place your third step on my head. Fallen from my position, I fear not the infernal regions, or binding in bonds, or misfortune difficult to escape, or loss of wealth, or your restraint, so much as I am afflicted by a bad name.' (See J. Muir's *Original Sanscrit Texts*, Vol. IV, p. 128). For his righteousness, he was then rewarded by Viṣṇu with the promise, that after a temporary residence in one of the most delightful places of *pātāla* (q.v.), he should be born as the Indra, in the reign of the eighth Manu. In this incarnation as dwarf, Viṣṇu is considered to have been a son of the same Kaśyapa who is also the father of Hiraṇyakaśipu and Hiraṇyākṣa; but while their mother is Diti, the dwarf's mother is Aditi (space); and since she previously had brought forth Indra, Viṣṇu is sometimes called Upendra, or the younger or later Indra. As a son of Aditi, Viṣṇu becomes one of the Ādityas (see before). — The Vedic conception of the three strides of Viṣṇu, is doubtless the basis of the idea whence this *avatāra* arose."— GOLDSTÜCKER.

Vāmana Purāṇa (Vamana Purana) : This contains an account of the dwarf incarnation of Viṣṇu: Wilson thinks its contents scarcely establish its claim to the character of a Purāṇa.

"There is little or no order in the subjects which this work recapitulates, and which arise out of replies made by Pulastya to questions put, abruptly and unconnectedly, by Nārada. The greater part of them relate to the worship of the *liṅga*; a rather strange topic for a Vaiṣṇava Purāṇa, but engrossing the principal part of the compilation. They are, however, subservient to the object of illustrating the sanctity of certain holy places; so that the *Vāmana Purāṇa* is little else than a succession of *māhātmya*s. Thus, in the openeing, almost, of the work, occurs the story of Dakṣa's

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sacrifice, the object of which is to send Śiva to Pāpamocana Tīrtha, at Benāres, where he is released from the sin of Brāhmaṇicide. Next comes the story of the burning of Kāmadeva, for the purpose of illustrating the holiness of *Śiva-liṅga* at Kedāreśvara in the Himālaya, and of Badarikāśrama. The larger part of the work consists of the *Saro-māhātmya*, or legendary exemplifications of the holiness of Sthāṇu Tīrtha; that is, of the sanctity of various *liṅga*s and certain pools, at Thanesar and Kurukhet, the country north-west from Delhi. There are some stories, also, relating to the holiness of the Godāvarī river: but the general site of the legends is in Hindustān. In the course of these accounts, we have a long narrative of the marriage of Śiva with Umā, and the birth of Kārttikeya. There are a few brief allusions to creation and the *manvantara*s; but they are merely incidental: and all the five characteristics of a Purāṇa are deficient. In noticing the Svarociṣa *manvantara*, towards the end of the book, the elevation of Bali as monarch of the *daitya*s, and his subjugation of the universe, the gods included, are described; and this leads to the narration that gives its title to the Purāṇa, the birth of Viṣṇu as a dwarf, for the purpose of humiliating Bali by fraud, as he was invincible by force. The story is told as usual; but the scene is laid at Kuruksetra.

A more minute examination of this work than that which has been given to it, might, perhaps, discover some hint from which to conjecture its date. It is of a more tolerant character than the Purāṇas, and divides its homage between Śiva and Viṣṇu with tolerable impartiality. It is not connected, therefore, with any sectarial principles, and may have preceded their introduction. It has not, however, the air of any antiquity; and its compilation may have amused the leisure of some brāhmaṇa of Benāres three or four centuries ago." — WILSON.

Vana-devatās and Sthala-devatās (Vana-devatas and Sthala-devatas): Genii of the soil and forest, who are often invoked and supplicated; like the Fauns and Dryads of European literature, who preside over the mountain and wood.

Vanakapivat (Vanakapivata): The son of the patriarch Pulaka.

Vānaprastha (Vanaprastha): Hermit. The third stage of Brāhmaṇical life. "When the householder, after performing the acts incumbent on his condition, arrives at the decline of life, let him consign his wife to the care of his sons, and go, himself, to the forests. Let him there subsist upon leaves, roots, and fruit; and suffer his hair and beard to grow, and braid the former upon his brows; and sleep upon the ground. His dress must be made of skin, or of *kāsa* or *kuśa* grasses; and he must bathe thrice a day; and he must offer oblations to the gods and to fire, and treat all that come to him with hospitality. He must beg alms, and present food to all creatures; he must anoint himself with such unguents as the woods afford; and, in his devotional exercises, he must be endurant of heat and cold. The sage who

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diligently follows these rules, and leads the life of the hermit (or Vānaprastha), consumes, like fire, all imperfections, and conquers, for himself, the mansions of eternity." — *VP*.

Vānaras (Vanaras) : Monkeys; the term applied in the *Rāmāyaṇa* to designate the savage tribes occupying the Vindhya and its neighbourhood. They differed from the Āryas in race, language, colour, and features, but must, in the opinion of Signor Gorresio, have shown a disposition to receive the Āryan civilization; since they entered into league with Rāma, and joined in his expedition against the black tribes further south. The greater part of the tribes south of the Vindhya submitted to the institutions of the Āryas. "The woodland inhabitants of India south of the Vindhya range are called in the *Rāmāyaṇa* monkeys in contempt, I conceive, of their savage condition, and also, perhaps, because they were little known at that time. In the same way Homer related fabulous stories about the races who in his age were unknown to the Greeks. The occupants of the Dekhan differed from the Sanskrit-speaking Indians in origin, worship, and language." — GORRESSIO, quoted by Muir, II, p. 417.

Vanecarī (Vanechari) : A female forest-goer; the Dryad under whose protection the wood, or any part of it, may be.

Vaneyu (Vaneyu) : One of the ten of Raudraśva, a descendant of Puru.

Vaṅgṛda (Vangrida) : A prince who had under his rule a hundred cities. He is mentioned in the *Ṛgveda* as having been subdued by Indra who 'broke down the hundred cities which had been blockaded by Ṛjiśvan'.

Vapra (Vapra) : The Vyāsa of the fourteenth *dvāpara* age.

Vapu (Vapu): Body; a daughter of Dakṣa, married to Dharma.

Vapuṣmat (Vapushmat) : One of the sons of Priyavrata and Kāmyā; he was installed by his father in the sovereignty over the *dvīpa* of Śālmali (q.v.). He had seven sons, whose names gave designation to seven *varṣas* or divisions.

Varāha (Varaha) : A boar. The Varāha *avatāra* is the third incarnation of Viṣṇu in the shape of a boar. It is supposed to have taken place when, at the period of creation, the earth was immersed in water, and Viṣṇu, in order to raise it up, assumed the form of a gigantic boar. The boar is said to be a type of the ritual of the Vedas. "The elevation of the earth from beneath the ocean, in this form, was therefore, probably, at first, an allegorical representation of the extrication of the world from a deluge of iniquity, by the rites of religion. Geologists may perhaps suspect, in the original and unmystified tradition, an allusion to a geological fact, or the existence of lacustrine mammalia in the early periods of the earth." — WILSON.

The boar is described as the sacrifice personified; his feet being the Vedas; his tusks the sacrifical posts to which the victim is tied; his teeth, the sacrifical offering; his mouth, the altar; his tongue, the fire; his hairs, the

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sacrificial grass; his eyes, day and night; his head, the place of Brahmā; his name, the hymns of the Vedas; his nostrils, all the oblations; his snout, the ladle of oblation; his voice, the chanting of the *Sāmaveda*; his body, the hall of sacrifice; his joints, the different ceremonies; and his ears as having the properties of voluntary and obligatory rites.

According to a legend in the *Bhāgavata Purāṇa*, Jaya and Vijaya, two doorkeepers of Viṣṇu, once offended some *munis* who claimed admission to the paradise of Viṣṇu, and in consequence were doomed to lose thier position in heaven, and to be reborn on earth. They became thus the sons of Kaśyapa and Diti, under the names of Hiraṇyakaśipu and Hiraṇyākṣa. The former subdued the three worlds, and the latter went straight to heaven to conquer the gods also. The gods implored the assistance of Viṣṇu, who at that period was the mysterious boar and slew Hiraṇyākṣa. A similar contest between Viṣṇu and numerous demons, the progeny of Diti, always ending in the defeat of the latter, is also described, showing that the boar-*avatāra* had gradually lost its original character, and assumed that common to the remaining *avatāras*.

Varāha (Varaha): One of the six minor *dvīpas*, peopled by *mlecchas* who worship Hindu deities.

Varāha (Varaha) : One of the five mountains of Rājgīr, in Magadha, now called Mount Vipula, on the eastern side of the Sarasvatī; it is a lofty mountain, and a branch of it runs as far as Giryak, a distance of six miles. Hardly a quarter of a mile from the western side of the hill it is joined at right angles by a third mountain running from the north called Ratnagīr; — the Vṛṣabha of the *Mahābhārata*. This hill is of inconsiderable length and terminates in a narrow ravine branching away to the west. On the opposite side of this ravine rises Mount Udayagīr, (the old Ṛṣigiri) a less important hill, running due south, and terminating in the ancient wall and fort of Bāṇagaṅgā, the southern gate of the ancient capital of Magadha. — *IA*, p. 70.

Varāhamihira (Varahamihira) : A celebrated astronomer and astrologer, born at Ujein AD 530 and died in 587. Dr. Kern observes that "he was in the awkward position of a man who has to reconcile the exigencies of science with the decrees, deemed infallible, of the *ṛṣis*"; for curious examples of which he refers to the *Bṛhat-Saṁhitā*, chapters V and IX.* With a strong taste for astrology, and falling into errors which Āryabhaṭa had exposed, Varāhamihira made some remarkable observations on the moon and on eclipses — thus

"One-half of the moon whose orbit lies between the sun and the earth, is always bright by the sun's rays; the other half is dark, by its own shadow; like the two sides of a pot standing in the sunshine."

* A work which Dr. Kern edited and published at Calcutta in 1865, and is understood to be now translating into English.

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After alluding to the popular notion of Rāhu as the demon that causes eclipse by devouring part of the sun or moon, he says:

"The true explanation of the phenomena is this: in an eclipse of the moon he enters into the earth's shadow; in a solar eclipse the same things happen to the sun. Hence the commencement of a lunar eclipse does not take place from the west side, nor that of a solar eclipse from the east." — *Bṛhat Saṁhitā*, quoted in *A&MI*, Vol. I, p. 371.

Varaṇa (Varana) : The ninth division in Bhāratvarṣa.

Vararūci (Vararuchi) : A celebrated brāhmaṇa, the son of Somadatta, distinguished for a wonderful memory, which enabled him to recite perfectly any discourse he had once heard. He instructed Vyādi, and both of them were writers of note on philological topics. They were contemporaries of Nanda who reigned at Pāṭaliputra — a fact which Porfessor Wilson regards as of considerable interest in the literary history of the Hindus. Vararūci is also called Kātyāyana (q.v.) who is one of the earliest commentators of Pāṇini (q.v.) Nanda is the predecessor, or one of the predecessors of Candragupta; and consequently the chief institutes of Sanskrit Grammar are thus dated from the fourth century before the Christian era. — WILSON, III, 166.

Varcas (Varchas) : Light; the son of Vasu Soma, and father of Varcasvi, Radiance.

Vareṇya (Varenya) : Most Excellent; a name of Viṣṇu; said to be the same as supreme felicity.

Varhadrathas (Varhadrathas) : A dynasty of kings of Magadha, who according to the *Viṣṇu Purāṇa* were to reign for a thousand years.

Vārhaspatyas (Varhaspatyas) : Heretics; followers of Vṛhaspati, who seem to have been numerous and bold at some period anterior to the fourteenth century. — WILSON.

Variṣads (Varishads) : A class of *pitṛs*, identified by some with the months. They are formless or incorporeal *pitṛs*, sons of Atri, and *pitṛs* of the demons.

Variṣmatī (Varishmati) : The wife of Priyavrata, according to the *Bhāgavata*, which states that she was the daughter of Viśvakarman.

Variyas (Variyas) : One of the sons of the patriarch Pulaha, according to the *Bhāgavata*.

Varman (Varman) : This designation is said in the *Viṣṇu Purāṇa* to be an appropriated name for a kṣatriya.

Varṇam (Varnam) : Colour — Caste.

Vārṇāvata (Varanavata) : The modern Allāhābād, "the sacred city at the junction of the Ganges and Jumnā, and one of the most famous places of pilgrimage in Hindustān. It is said to have been celebrated for gold and

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jewels. The visit of the Pāṇḍava princes to this city as related in the *Mahābhārata* is considered by Mr. Wheeler to be a later interpolation for the sole purpose of associating the Pāṇḍavas with the famous city of Vārṇāvata.

Varṣas (Varshas) : Countries; a term applied to the divisions in Jambudvīpa.

Varudā Caturthī (Varuda Chaturthi) : A festival that occurs in the fourth lunar day of the light half of Māgha (30th Jan.-1st Feb.). The name implies a goddess, the giver of boons, who in some of the Purāṇas is identified with Gaurī, or with Umā, the bride of Śiva. She is on this day to be worshipped with offering of flowers, of incense, or of lights, with platters of sugar and ginger, or milk or salt, with scarlet or saffron-tinted strings and golden bracelets. She is to be worshipped by both sexes, but especially by women; and women themselves are be treated with peculiar homage. The due observance of this festival is said to secure a flourishing progeny. The worship of Gaurī at this season, is popular in the south of India.

Varuṇa (Varuna) : The Neptune of Hindu mythology. The god of ocean, the god of rain and clouds. He is distinctly termed the god of Ocean in the *Viṣṇu Purāṇa*, and Wilson in noticing the circumstances that it was Varuṇa who supplied the sage Ṛcīka with a thousand fleet horses, remarks that the agency of the god of ocean in procuring horses is a rather curious additional coincidence between Varuṇa and Neptune. The Vedic Āryans were evidently acquainted with the sea, for the hymns contain allusions to merchants, to sea voyages, and to ships with a hundred oars. Professor Max Müller in his *History of Sanskrti Literature*, has translated a beautiful hymn to Varuṇa in which this deity is addressed in the two-fold character of controlling tempests and punishing sin.

"The grandest cosmical functions are ascribed to Varuṇa. Possessed of illimitable resources (or knowledge), this divine being has meted out, (or fashioned), and upholds, heaven and earth; he dwells in all worlds as sovereign ruler, indeed, the three worlds are embraced within him; he made the golden and revolving sun to shine in the firmament. The wind which resounds through the atmosphere is his breath. He has opened boundless paths for the sun, and has hollowed out channels for the rivers, which flow by his command. By this wonderful contrivance the rivers pour their waters into the one ocean, but never fill it. His ordinances are fixed and unassailable. They rest on him, unshaken, as upon a mountain; through their operation, the moon walks in brightness, and the stars which appear in the nightly sky mysteriously vanish in daylight. Neither the birds flying in the air, nor the rivers in their sleepless flow, can attain a knowledge of his power or his wrath. His messengers behold both worlds. He knows the flight of birds in the sky, the path of ships on the ocean, the course of the far-travelling wind, and beholds all the secret things that have been, or shall be done. No creature can even wink without him. He witnesses men's truth and

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falsehood. He instructs the *ṛṣi* Vasiṣṭha in mysteries. But his secrets and those of Mitra are not to be revealed to the foolish."

In the sixteenth hymn of the fourth book of the *Atharvaveda*, his power and omniscience are thus celebrated:

"(1) The great one who rules over these worlds beholds as if he were close at hand. When any man thinks he is doing aught by stealth, the gods know it all; (2) (and they perceive) everyone who stands, or walks, or glides along secretly, or withdraws into his house, or into any lurking-place. Whatever two persons, sitting together, devise, Varuṇa the king knows it, (being present there as) a third; (3) This earth, too, belongs to the king Varuṇa, and that vast sky whose ends are so remote. The two oceans [the aerial and terrestrial] are Varuṇa's stomachs; he resides in this small pool of water; (4) He who should flee far beyond the sky, would not there escape from Varuṇa the king. His messengers, descending from heaven, traverse this world; thousand-eyed, they look across the whole earth; (5) Kind Varuna perceives all that exists within heaven and earth and all that is beyond. The winkings of men's eyes are all numbered by him. He handles (all) these (things) as a gamester throws his dice; (6) May thy destructive nooses, O Varuṇa, which are cast seven-fold, and three-fold, ensnare the man who speaks lies, and pass by him who speaks truth."

The mighty Lord on high, our deeds, as if at hand, espies:
The gods know all men do, though men would fain their deeds disguise.
Whoever stands, whoever moves, or steals from place to place,
Or hides him in his secret cell,—the gods his movements trace,
Wherever two together plot, and deem they are alone,
King Varuṇa is there, a third, and all their schemes are known.
This earth is his, to him belong those vast and boundless skies:
Both seas within him rest, and yet in that small pool he lies.
Whoever far beyond the sky should think his way to wing,
He could not there elude the grasp of Varuṇa the king.
His spies descending from the skies glide all this world around,
Their thousand eyes all-scanning sweep to earth's remotest bound.
Whate'er exists in heaven and earth, whate'er beyond the skies,
Before the eyes of Varuṇa, the king, unfolded lies.
The ceaseless winkings all he counts of every mortal's eyes:
He wields this universal frame, as gamester throws his dice.
Those knotted nooses which thou fling'st, O god, the bad to snare,—
All liars let them overtake, but all the truthful spare."

Varuṇa is represented as having unlimited control over the destinies of mankind. He is said to have a hundred, a thousand remedies, and is supplicated to shew his wide and deep benevolence, and drive away evil and sin; to unite like a rope, and remove sin; he is entreated not to steal away,

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but to prolong, life; and to spare the supplicant who daily transgresses his laws. In many places mention is made of the bonds, or nooses, with which he seizes and punishes transgressors. Mitra and Varuṇa conjointly are spoken of in one passage as being barriers against falsehood, furnished with many nooses, which the hostile mortal cannot surmount; and in another place Indra and Varuṇa are described as binding with bonds not formed of rope. On the other hand, Varuṇa is said to be gracious even to him who has committed sin. He is the wise guardian of immortality, and a hope is held out that he and Yama reigning in blessedness shall be beheld in the next world by the righteous.

"The attributes and functions ascribed to Varuṇa impart to his character a moral elevation and sanctity for surpassing that attributed to any other Vedic deity. This appears not only from the passages to which I have already referred, but also from the two hymns translated by Professor Müller in his *Anc. Sansk. Lit.*, pp. 540 f., and *Chips*, I, 39 ff.; in which the *ṛṣi*, who is said to be Vasiṣṭha, while palliating his sins, implores the god's forgiveness, and entreats that his life may be spared. I shall quote a part of the first and the whole of the second:

"Seeking to perceive that sin, O Varuṇa, I inquire; I resort to the wise to ask. The sages all tell me the same; it is Varuṇa who is angry with thee.

4. What great sin is it, Varuṇa for which thou seekest to slay thy worshipper and friend? Tell me, O unassailable and self-dependent god; and, freed from sin, I shall speedily come to thee with adoration; 5. Release us from the sins of our fathers, and from those which we have committed in our own persons. O king, release Vasiṣṭha like a robber who has fed upon cattle; release him like a calf from its tether; 6. It was not our will, Varuṇa, but some seduction, which led us astray,—wine, anger, dice, or thoughtlessness. The stronger perverts the weaker. Even sleep occasions sin."

"Let me not, O king Varuṇa, go to the house of earth. Be gracious, O mighty god, be gracious; 2. I go along, O thunderer, quivering like an inflated skin; be gracious, &c.; 3. O bright and mighty god, I have transgressed through want of power, be gracious, &c.

4. Thirst has overwhelmed thy worshipper when standing even in the midst of the water; be gracious,&c.; 5. Whatever offence this be, O Varuṇa, that we mortals commit against the people of the sky (the gods): in whatever way we have broken thy laws by thoughtlessness, be gracious, O mighty god, be gracious."

In another place the same *ṛṣi* alludes to his previous friendship with Varuṇa, and to the favours the god had formerly conferred upon him, and enquires why they had now ceased:

"Varuṇa placed Vasiṣṭha on his boat: by his power the wise and mighty deity made him a *ṛṣi* to offer praise in an auspicious period of his life, that

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his days and dawns might be prolonged; 5. Where are those friendship of us two? Let us seek the harmony which (we enjoyed) of old. I have gone, O self-sustaining Varuṇa, to thy vast and spacious house with a thousand gates; **6.** He who was thy friend intimate, thine own, and beloved, has committed offences against thee. Let not us who are guilty reap the fruits of our sin. Do thou, a wise god, grant protection to him who praises thee."

The same or nearly the same functions and attributes as are ascribed to Varuṇa are also attributed to him and Mitra conjointly. They uphold and rule over the earth and sky, the shining and the terrestrial regions, and place the sun in the heavens.

In his paper on "the highest gods of the Arian races", Professor Roth has the following ingenious and interesting observations on Mitra and Varuṇa: "Within the circle of the Ādityas there subsists the closest connection between Mitra and Varuṇa, who are invoked more frequently together than Varuṇa is invoked singly. We find only one hymn in which Mitra is invoked by himself.

The essential character of the two gods, as distinguished from one another, is nowhere distinctly expressed in the hymns, and was in fact originally one which could not be defined with intellectual precision. But the stage of religious culture which lies before us in the *Ṛgveda*, enables us to distinguish this difference as one already existing, viz., that Mitra is the celestial light in its manifestation by day, while Varuṇa, though the lord of light and of all time, yet rules especially over the nightly heaven. A hymn of Vasiṣṭha: 'One of you (Varuṇa) is the lord, and unassailable guide, and he who is called Mitra, (i.e., the friend) calls men to activity'. Here so much at least is declared (and the same thing is expressed in nearly the same words in other places), that the light of day, which awakens life, and brings joy and activity into the world, is the narrower sphere of Mitra's power; though, however, Varuṇa is not thereby relegated to the night alone, for he continues to be the lord and the first.

"Though therefore such representations as are expressed in Indian exegesis, (as for instance, when Sāyaṇa says on *ṚV*, VII.87, 1, that Varuṇa is the setting sun) are far too narrow and one-sided, they still contain some truth; and we may guess by what process they are to be developed. If Varuṇa is, as his name shews, that one among the lucid Ādityas whose seat and sphere of authority is the bright heaven, in whose bosom is embraced all that lives, and therefore also the remotest boundary, beyond which human thought seeks nothing further, then is he also one who can scarcely be attained either by the eye or by the imagination. By day the power of vision cannot discover this remotest limit, the bright heaven presents to it no resting place. But at night this veil of the world, in which Varuṇa is enthroned, appears to approach nearer, and becomes perceptible, for the eye finds a limit. Varuṇa is closer to men. Besides, the other divine forms

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which, in the clouds, the atmosphere, the rays of light, filled the space between the earth and yonder immeasurable outermost sphere, have disappeared: no other god now stands between Varuṇa and the mortal who gazes at him." — *OST*, Vol. V, p. 70.

Vāruṇī (Varuni) : The goddess of wine, produced from the churning of the ocean. She was in the later mythology the wife of Varuṇa, and was sent by him to promote enjoyments of Balarāma when he lived for two months at Vraja.

Vasantaka (Vasantaka): The confidential companion of king Vatsa in the *Ratnāvalī*.

Vasantotsava (Vasantotsava) : The feast of Vasanta, or Spring. See HOLI.

Vaṣaṭkāra (Vashatakara) : Deified oblation; one of the thirty-three divinities who are born again at the end of a thousand ages, according to their own pleasure.

Vāsava (Vasava) : Vāyu, a name of the god of the winds.

Vāsavadattā (Vasavadatta) : The queen of Vatsa (Udāyana), king of Kauśāmbī.

Vasiṣṭha (Vasishtha): One of the most celebrated Vedic *ṛṣis*, the author of several hymns of the *Ṛgveda*, and a personage who played an important part in the early history of the Brāhmaṇic or priestly caste of the Hindus. In the account given of him, historical events and mythological fictions are so much blended together that it is scarcely possible to gather more from it than that he was a sage of high reputation and a priest jealous of the privileges and the position of his caste, and ever ready to assert its superiority over the second or military and royal caste. In one of his *Ṛgveda* hymns he claims to have been enlightened by the god Varuṇa, and in another he is called the son of Mitra and Varuṇa, born from the mind of Urvaśī. — [GOLDSTÜCKER.]

Vasiṣṭha was the family priest of Nimi, son of Ikṣvāku, who was the son of Manu Vaivasvata, and the first prince of the solar race of kings; and in a passage of the *Mahābhārata*, he is stated to have been the *purohita* of all the kings of that family. He is accordingly mentioned in the *Viṣṇu Purāṇa*, as the religious teacher of Sagara, the thirty-seventh in descent from Ikṣvāku; and as conducting a sacrifice for Sandāsa or Mitrasaha, a descendant in the fifteenth generation of the same prince.

Vasiṣṭha is aslo spoken of in the *Rāmāyaṇa*, as the priest of Rāma, who appears from the *Viṣṇu Purāṇa*, to have been a descendant of Ikṣvāku in the sixty-five generation.

Vasiṣṭha, according to all these accounts, must have been possessed of a vitality altogether superhuman; for it does not appear that any of the accounts, intend under the name of Vasiṣṭha to denote merely a person

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belonging to the family so-called, but to represent the founder of the family himself as taking part in the transactions of many successive ages.

It is clear that Vasiṣṭha, although he is frequently designated in post-Vedic writings as a brāhmaṇa, was, according to some other authorities, not really such in any proper sense of the word, as in the accounts which are there given of his birth he is declared to have been either a mind-born son of Brahmā, or the son of Mitra, Varuṇa, and the *apsaras* Urvaśī, or to have had some other supernatural origin."

Vasiṣṭha was the preceptor of the Mahārāja Daśaratha. He identified Rāma as an incarnation of Viṣṇu, and educated him and his brothers. He invested him with the sacred thread, taught him the *gāyatrī*, and directed the preparations for his installation as Yuvarāja. On the death of the Mahārāja he directed the funeral ceremonies, and endeavoured to persuade Rāma to accept the *rāj*. He also conducted the installation of Rāma after his return from exile. The seven sons of Vasiṣṭha were the sages of the first *manvantara*; and were born again as *ṛṣis* in the third period. He was the Vyāsa of the eighth *dvāpara* age. Numerous legends are related of Vasiṣṭha, some of which have been given under the names to which they refer: See KALMĀṢAPĀDA, NIMI, &c. It is said he was changed to a starling by the curse of Viśvāmitra, who was himself transformed into a crane by the imprecation of Vasiṣṭha. In these forms they fought for a considerable time until Brahmā interposed and reconciled them. Wilson says if the tradition have any import it may refer to the ensigns of the contending parties; as banners with armorial devices were invariably borne by princes and leaders. — See VIŚVĀMITRA.

Vaṣkala (Vashkala) : A *daitya*, the son of Sanhrāda, or Prahlāda, according to the *Padma Purāṇa*.

Vasu (Vasu) : A celestial; a leader; a sort of demi-god. There are eight Vasus, so-called because they are always present in light, or luminous radiation: or according to the *Viṣṇu Purāṇa*, because preceded by fire they abound in splendour and might. Their names are Apa, Dhruva, Soma, Dhava (fire), Anila (wind), Anala (fire), Pratyūṣa (day break), and Prabhāsa (light).

Vasu (Vasu) : **1.** A daughter of Dakṣa who was married to Dharma; **2.** One of the sons of Kuśa.

Vasubhūti (Vasubhuti) : The ambassador of the king of Siṁhala, or Ceylon, in the drama of the *Ratnāvalī*.

Vasudeva (Vasudeva) : **1.** One of the sons of Sūra; at his birth the gods, to whom the future is manifest, foresaw that the Divine Being would take a human form in his family, and thereupon they sounded with joy the drums of heaven; from this circumstance Vasudeva was also called Ānakadundubhi;

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Vasudeva had seven wives; by one of them Devakī, he had Balarāma and Kṛṣṇa, the two divine incarnations. Vasudeva was imprisoned by Kaṁsa, who also destroyed many of his children and attempted to kill Kṛṣṇa too. Vasudeva lived to see the power and greatness of Kṛṣṇa and Rāma, and at their death he and his wife committed themselves to the flames; **2.** The first prince of the Kāṇva dynasty. — *VP.*

Vāsudeva (Vasudeva) : A name of Viṣṇu: it means, says the *Viṣṇu Purāṇa*, that all beings abide in that supreme being, and that he abides in all beings. "The form or sensible type of Vāsudeva is here considered to be the monosyllable *oṁ*, and which is one with the three mystical words *bhūḥ*, *bhuvar*, *svar*, and with the Vedas: consequently the *vyāhṛtis* and the Vedas are also forms of Vāsudeva, diversified as to their typical character, but essentially one and the same." — WILSON

Vāsukī (Vasuki) : One of the progeny of Kadru; a powerful many-headed snake; he was the snake king according to some authorities: but chiefly celebrated from having been used as a cord of rope, around Mount Mandāra as a churn, when the gods and *asura*s churned the ocean for the *amṛta*.

Vasumitra (Vasumitra) : One of the ten Śuṅga princes.

Vāta (Vata): Another name of Vāyu or Pavana, the god of the wind.

Vātāpi (Vatapi) : **1.** A celebrated demon, the son of Hlāda; **2.** A powerful *dānava*, the son of Vipracitti; **3.** A cruel *rākṣasa*, a devourer of brāhmaṇas; he lived in the forest near the Vindhya mountains, and was himself eaten, according to the *Rāmāyaṇa*, by the sage Agastya.

Vaṭa-tree (Vata-tree) : The *Ficus Indica*; the enormous tree which is fabled to grow in the mountain Supārśva, to the south of Meru, and described as spreading over eleven hundred *yojana*s, is a *vaṭa* tree.

Vatsa (Vatsa) : Child; a name of Pratardana, from his father's frequently calling him by that name.

Vatsa (Vatsa) : A celebrated character in Hindu fiction. He was the son of Sahasrānīka (q.v.) and king of Kauśāmbī. Vasta was named Udāyana, from being educated on the Udya mountain, by the sage Jamadagni. When arrived at maturity he was decoyed into captivity by the king of Ujein. On his escape he carried off Vāsavadattā, the daughter of his captor. Vatsa is the hero of the Ratnāvalī. — See WILSON, XII, 264.

Vatsabālaka (Vatsabalaka) : A son of Sūra and brother of Vasudeva.

Vatsabhūmi (Vatsabhumi) : A prince, the eighth in descent from Alarka.

Vatsapri (Vatsapri) : A celebrated prince of the solar race, the son of Bhalandana.

Vatsara (Vatsara) : **1.** One of the sons of Dhruva; **2.** The fifth cyclic year.

Vatsavyūha (Vatsavyuha) : An ancient Rājā of the solar race, the son of

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Vātsya (Vatsya) : **1.** A Teacher of the *Ṛgveda*; **2.** One of the fifteen teachers of the *White Yajuṣ*.

Vavṛddhas (Vavriddhas) : A class of deities in the fourteenth *manvantara*.

Vāyu (Vayu) : The god of wind; the Aeolus of Hindu mythology, while the Maruts are the breezes who attended upon Indra. Vāyu was the mythical father of Bhīma, and of Hanumān. It was Vāyu who testified to the fidelity of Damayantī; who conveyed the palace of Indra to the earth, &c.

In the Vedic mythology of the Hindus, Vāyu is a deity who originally seems to have held an equal rank with Indra, but much more rarely occupies the imagination of the poets than this god or Agni, or the Sun; for though, according to Yāska, ancient commentators of the Vedas hold that there are only three great deities — viz., Agni, fire, whose place is on earth; Sūrya, the sun, whose place is in heaven; and Vāyu, or Indra, whose place is in the intermediate sphere — only a few hymns, comparatively speaking, are dedicated to Vāyu, whereas the other deities named are the subject of manifold praise. The description given by the *Ṛgveda* of the greatness of Vāyu nevertheless answers the position which those ancient commentators assign to him.

Vāyu, is said to be the son-in-law of Tvaṣṭṛ. He moves in a shining car, drawn by a pair of red or purple horses. His team is often said to consist of ninety-nine, of a hundred, or even of a thousand horses, yoked by his will. Vāyu, like the other gods is a drinker of *soma*. In fact, he alone, or in conjunction with Indra, was, by the admission of the other gods, entitled to the first draught of this libation. It is remarkable that Vāyu is but rarely connected with the Maruts or deities of the storm; but in one place he is said to have begotten them from the rivers of heaven; and in another place to be attended by Pūṣan, the Maruts and the Viśvedevas.

The following hymns are addressed to Vāta (another name of the god of the wind). The imagery in the first is highly poetical.

"1. (I celebrate) the glory of Vāta's chariot; its noise comes rending and resounding. Touching the sky, he moves onward, making all things ruddy: and he comes propelling the dust of the earth; 2. The gusts (?) of the air rush after him, and congregate in him as women in an assembly. Sitting along with them on the same car, the god, who is king of this universe, is borne along; 3. Hasting forward, by paths in the atmosphere, he never rests on any day. Friend of the waters, first-born, holy, in what place was he born? Whence has he sprung? 4. Soul of the gods, source of the universe, this deity moves as he lists. His sounds have been heard, but his form is not (seen): this Vāta let us worship with an oblation."

"1. Let Vāta, the wind, waft to us healing, salutary, and auspicious, to our heart: may he prolong our lives; 2. And, Vāta, thou art our father, our

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brother, and our friend: cause us to live; 3. From the treasure of immortality, which is deposited yonder in thy house, O Vāta, give us to live."

Here the same property is ascribed to Vāta which is elsewhere ascribed to Rudra, that of bringing healing.*

Vāyu Purāṇa (Vayu-Purana) : The *Vāyu Purāṇa* is narrated, by Sūta, to the *ṛṣis* at Naimiṣāraṇya, as it was formerly told, at the same place, to similar persons by Vāyu; a repetition of circumstances not uncharacteristic of the inartificial style of this Purāṇa. It is divided into four *pādas*, termed, severally, Prakriyā, Upodghāta, Anuṣaṅga, and Upasaṁhāra; a classification peculiar to this work. These are preceded by an index, or heads of chapters, in the manner of the *Mahābhārata* and *Rāmāyaṇa* — another peculiarity.

The Prakriyā portion contains but a few chapters, and treats, chiefly, of elemental creation, and the first evolutions of beings, to the same purport as the Viṣṇu, but in a more obscure and unmethodical style. The Upodghāta then continues the subject of creation, and describes the various *kalpas* or periods during which the world has existed; a greater number of which is specified by the Śaiva, than by the Vaiṣṇava Purāṇas. Thirty-three are here described, the last of which is the *śveta* or 'white' *kalpa*, from Śiva's being born in it, of a white complexion. The genealogies of the patriarchs, the description of the universe, and the incidents of the first six *manvantaras* are all treated of in this part of the work; but they are intermixed with legends and praises of Śiva, as the sacrifice of Dakṣa, the Maheśvara Māhātmya, the Nīlakaṇṭha Stotra, and others. The genealogies, although, in the main, the same as those in the Vaiṣṇava Purāṇas, present some variations. A long account of the *pitṛs* or progenitors is also peculiar to this Purāṇa; as are stories of some of the most celebrated *ṛṣis* who were engaged in the distribution of the Vedas.

The third division commences with an account of the seven *ṛṣis* and their descendants, and describes the origin of the different classes of creatures from the daughters of Dakṣa, with as profuse copiousness of nomenclature, not found in any other Purāṇa. With the exception of the greater minuteness of detail, the particulars agree with those of the *Viṣṇu Purāṇa*. A chapter then occurs on the worship of the *pitṛs*; another, on *tīrthas* or places sacred to them; and several, on the performance of *śrādhas*, constituting the *śrāddha kalpa*. After this comes a full account of the solar and lunar dynasties, forming a parallel to that in the *Viṣṇu Purāṇa*, with this difference, that it is, throughout, in verse, whilst that of our text, as noticed in its place, is chiefly, in prose. It is extended, also, by the insertion of detailed accounts of various incidents, briefly noticed in the *Viṣṇu*, though derived, apparently, from a common original. The section terminates with similar accounts of future kings, and the same chronological calculations, that are found in the *Viṣṇu*.

*Dr. Muir, *OST*, Vol. V, p. 146.

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The last portion, the Upasaṁhāra, describes briefly the future *manvantaras*, the measures of space and time, the end of the world, the efficacy of Yoga, and the glories of Śivapura, or the dwelling of Śiva, with whom the *yogin* is to be united. The manuscript concludes with a different history of the successive teachers of the *Vāyu Purāṇa*, tracing them from Brahmā to Vāyu, from Vāyu to Bṛhaspati, and from him, through various deities and sages, to Dvaipāyana and Sūta. — WILSON.

Vayuna (Vayuna) : A sage, one of the sons of Kṛṣāśva; the *Rāmāyaṇa* terms the sons of Kṛṣāśva the *śāstra devatās*, or gods of the divine weapons.

Vedabāhu (Vedabahu) : A son of the patriarch Pulastya.

Vedamitra (Vedamitra): A teacher of the *Ṛgveda*; who divided his Saṁhitā into five, which he distributed to as many disciples.

Vedanā (Vedana) : Fortune; a daughter of Anṛta (falsehood), married to *naraka* (hell).

Vedāṅga (Vedanga) : From *veda* and *aṅga*, limb; hence, literally, 'the limb of (the body of) the Veda' — is the name of six Sanskrit works, the object of which is to teach how to read and understand correctly the Vedic texts, and how to apply them correctly to sacrificial purposes. Whether the number of these works was originally the same as it now is, and already was at the time of the Upaniṣads, may be doubtful. Tradition mentions the following Vedāṅgas: (1) *Śikṣā* or the science of proper prounciation. It is represented by a short treatise of 35, or, in another recension, of 59 verses, which explains the nature of letters, accent, and pronunciation, and is ascribed to Pāṇini; (2) *Chandas,* or (a work on) metre, which is ascribed to *Piṅgalā*; (3) *Vyākaraṇa*, or grammar, by which native authorities understand the celebrated work of Pāṇini; but never those short books, especially concerned in Vedic peculiarities, called Prātiśākhyas, the existing representatives of which, in all probability, are posterior to Paṇini; (4) *Nirukta*; (5) *Jyotiṣa,* or astronomy. 'Its chief object is to convey such knowledge of the heavenly bodies as is necessary for fixing the days and hours of the Vedic sacrifices'; (6) *Kalpa,* or works on the Vedic ceremonial, which systematise the ritual taught by the *Brāhmaṇa* portion of the Veda omitting, however, all legendary or mystical detail. They are composed in the *sūtra* style. The *kalpa*; or *śrānta*, *sūtras* belonging to the *Ṛgveda* are the *Āśvalāyana-*, *Sāṁkhāyana-*, and *Śaunaka Sūtras*; those relating to the *Sāmaveda*, the *Masaka-*, *Lāṭyāyana-*, and *Drāhyāyaṇa Sūtras*; those of the *Black Yajurveda*, the *Āpastamba-*, *Baudhāyana-*, *Satyaṣāḍha-*, *Hiraṇyakeśin-*, *Mānava-*, *Bhāradvāja-*, *Vaikhānasa-*, *Laugākṣi-*, *Maitra-*, *Kaṭha-*, and *Vārāha Sūtras*. The *White Yajurveda* has only one *kalpa*, or *sūtra* connected with it, the *Kātyāyana Sūtra,* and the *Atharvaveda* likewise only one, the *Kuśika Sūtra.*— At a later period, these works were supplemented by a similar class of works, which, however, merely describe

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the domestic ceremonies, viz., 'the marriage rite, the rites to be performed at the conception of a child, at various periods before his birth, at the time of his birth, the ceremony of naming the child, of carrying him out to see the sun, of feeding him, of cutting his hair, and hastly, of investing him as a student, and handing him to a *guru*, under whose care he is to study the sacred writings.' Works of this kind are called *Gṛhya-Sūtras* (from *gṛha*, house), and to these, again, were added the *Sāmayācārika-Sūtras* (from *sāmayācāra*, conventional practice), which treat of customs sanctioned by the practice of pious men, but not enjoined or expressly stated in the *Gṛhya-Sūtras*. The two last classes of *sūtras*, which are not comprised amongst the *kalpa* works, then grew into the *Dharma-śāstras*, or law-books, of which that of Manu is the chief representative. — *Chambers' Encyclopædia.*

Vedānta (Vedanta) : (From the Sanskrit *veda*, and *anta*, end; hence, literally, "the end or ultimate aim of the Vedas") is the second great division of the Mīmāṁsā school of Hindu philosophy. It is chiefly concerned in the investigation of *Brahman* (neuter) or the Supreme Spirit, and the relation in which the universe, and especially the human soul, stands to it; and in contradistinction from the Pūrva-mīmāṁsā, or the investigation (*mīmāṁsā*) of the former (*pūrva*) part of the Vedas — viz., the *Saṁhitā*, and especially the *Brāhmaṇas* — which contain the *dharma*, or religious law, it is also called Uttara-mīmāṁsā, or the investigation (*mīmāṁsā*) of the latter (*uttara*) part of the Vedas — viz., Āraṇyakas and Upaniṣads, which treat of (the neuter) *Brahman*, or the Supreme Spirit [not to be confounded with (the masculine) *Brahman*, or the god of the mythological *Trimūrti*]. Sometimes, the name given to it is Śārīraka-mīmāṁsā, or the investigation of the soul (*śārīraka*). In its method, the Vedānta differs from the Nyāya by endeavouring to explain the universe as a successive development from one ultimate source or principle — whereas the Nyāya, in both its divisions, treats of the object of human knowledge of which the universe is composed, under different topics, unconcerned about their mutual relation of effect and cause; and from the Sāṁkhya, it is distinct, inasmuch as that system is based on the assumption of a duality of principles whence the universe derives its origin.

The object-matter of the Vedānta is the proof that the universe emanates in a successive development from a Supreme Spirit or soul, which is called *Brahman*, or *paramātman*; that the human soul is therefore identical in origin with *Brahman*; that the worldly existence of the human soul is merely the result of its ignorance of this sameness between itself and the Supreme Spirit; and that its final liberation or freedom from Transmigration is attained by a removal of this ignorance, that is, by a proper understanding of the truth of the Vedānta doctrine.

According to the doctrine, *Brahman* (neuter) is both the effcient and material cause of the world, creator and creation, doer and deed. It is one,

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self-existent, supreme, as truth, wisdom, intelligence, and happiness; devoid of the three qualities, in the sense in which created beings possess them; and at the consummation of all things, the whole universe is resolved or absorbed into it. From *Brahman* individual souls emanate, as innumerable sparks issue from a blazing fire. The soul, therefore, is neither born, nor does it die; it is of divine substance, and as such, infinite, immortal, intelligent, sentient, true. Its separate existence, as distinct from *Brahman*, is the cause of its ignorance; and this ignorance, which consists in regarding the world as a reality capable of subsisting without *Brahman*, has a double power — that of enveloping and projecting. By means of the former, it makes the soul liable to mundane vicissitudes, as to the sensations of pleasure, pain, &c. The projective power of ignorance, when encompassing the soul in its fourth condition, or that of pure intellect (its other conditions are: waking, dreaming, and dreamless sleep) produces out of the darkness which then prevails the five subtile elements — viz., *ether*, which is the substratum of the quality sound; air, which arises from ether, the substratum of touch; from air, *fire or light*, the substratum of colour; from light, *water*, the substratum of savour; and from water, *earth*, the substratum of smell. From these subtile elements are then produced seventeen subtile bodies and the five gross elements. The former, also called *liṅgaśarīra*, because they are bodies (*śarīra*) which impart to existing beings their individual character (*liṅga*), are *the five organs of perception* — viz., the organs of hearing, touch, sight, taste, and smell, which arise severally from the *pure* or inactive particles of each of the subtile elements; further, *two intellectual organs*, which are produced from the *mingled pure*, or inactive particles of the subtile elements — viz., *buddhi*, understanding, the function of which is to arrive at a certainty or conclusion, and *manas* (an organ of volition and imagination), the function of which consists in willing and doubting — thinking and referring the external objects to one's own self, being two functions common to both of them; lastly, *the five organs of action* — viz., the voice, the hands, the feet, the organ of excretion and that of generation, which are severally produced from the *foul* or *active* particles of each of the subtile elements; and *the five vital airs*, which are produced from the *mingled foul*, or *active* particles of the subtile elements — viz., the air breathed forth, which has its place in the fore-part of the nose; the air breathed downwards, which has its place in the lower intestines; the air which circulates through the whole body; the ascending air, which has its place in the throat, and the descending air in the middle of the body, which causes assimilation and digestion of food, produces semen, excrements, &c. (Later Vedāntists assume ten such vital airs — viz., besides the foregoing the airs which severally cause retching, winking, hunger, yawning, and fattening.) The five *gross elements* are the five subtile elements, when, according to a theory derived from a scriptural text, they have become so divided and combined that each of them retains a prepondering portion of

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itself, and consequently of the quality of which it is the substratum as ether of sound, &c., — and besides smaller portions of the other subtile elements, and the qualities of which they are substrata. From these gross elements then arise the various (mythological) worlds, and this world too, with bodies which are distinguished as viviparous, or those produced from a womb, as men, beasts, &c.; oviparous, or those produced from an egg, as birds, snakes, &c.; those generated by 'sweat' or hot moisture, as lice, gnats, &c.; and those germinating, as creepers, trees, &c. The soul, when existing in the body, is encased in a succession of 'sheaths'. The first or interior 'sheath' consists of *buddhi*, associated with the organs of perception; the second, of *manas*, associated with the organs of action; and the third, of the vital airs together with the organs of action. These three 'sheaths' constitute the subtile body of the soul, which attends the soul in its transmigrations; and the collective totality of such subtile bodies is the supreme soul, as regarded in its relation to the world; when it is also called 'the soul which is the thread' or passes like the thread through the universe, or Hiraṇyagarbha, or life. The fourth and exterior 'sheath' of the soul is composed of the gross elements; and the collective aggregate of such gross bodies is the gross body of the deity. This whole development being the result of ignorance, the soul frees itself from its error by understanding that the different stages in which this development appears, do not represent real or absolute truth; and when its error has completely vanished, it ceases to be re-born, and becomes re-united with *Brahman*, whence it emanated. But since the means of arriving at a final deliverance can only be the complete mastery of the truths of the Vedānta, other means, such as the performance of sacrifices or other religious acts enjoined by the Vedas, or the practice of the Yoga, cannot lead to the same result. They may be meritorious, and are even recommended as such, but can effect only an apparent liberation. Of this, there are two kinds : one liberation which is effected in lifetime, and enables a man to perform supernatural actions or wonders, as the evocation of the shades of progenitors, going anywhere at will, and similiar feats; and another which takes place after death, and enables the soul, not divested of its subtile body, to reside in heaven; but after a time its effect ceases, and the soul has to renew its mundane existence. In order to fit the mind for meditating on these truths, various moral duties are enjoined, and various practices are recommended, especially by later Vedānta writers. Thus, the student of the Vedānta is told not to hurt a sentient being, to speak the truth, not to steal, to practise continence, and not to accept gifts; to remain pure and content, to do penance, and to study the Vedas; also to remain in certain postures, to practise various modes of suppressing his breath, and the like. These injunctions, however, are extraneous to the doctrine itself, and appear to be a compromise with the old orthodox faith, which requires the performance of religious acts, and a later stage of it, which favours such austere practices as are especially known by the name of *yoga*. The doctrine

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of *bhakti*, or faith, does not belong to the older Vedānta; it is, however, an interesting feature of the later periods of this philosophy; and the same observation applies to the doctrine of *māyā*, or illusion, according to which the world has no reality whatever, but is merely the product of imagination; for the older Vedānta, as will have been seen, merely teaches that the world is not *the truth*, but does not deny its material reality."* The late Dr. J.R. Ballantyne published an able Lecture on the Vedānta, embracing the *Text of the Vedānta Sāra*, Allahabad, 1850. There is an excellent article on the Ontology of the Vedānta, in the *Benares Magazine* for December 1851, written by Dr. F.E. Hall.

Vedas (Vedas) : The Vedas are four in number: the eldest is the *Ṛgveda*; next stands the *Yajurveda*; the *Sāmaveda*, and the latest is the *Atharvaveda*. Each Veda is divided into two parts; 1st The hymns or *mantra*s, which express the wants and aspirations of the worshippers, and thereby throw some light on the social condition of the people; 2nd, The *Brāhmaṇa*s which belong to a Ritualistic age, and refer to rites and ceremonies of an unmeaning or artificial character.

"The Veda has a two-fold interest; it belongs to the history of the world and to the history of India. In the history of the world the Veda fills a gap which no literary work in any other language could fill. It carries us back to times of which we have no records anywhere, and gives us the very words of a generation of men of whom otherwise we could form but the vaguest estimate by means of conjectures and inferences.

"It is difficult no doubt to believe that the most ancient literary work of the Āryan race, a work more ancient than the Zendavesta and Homer, should, after a lapse of at least three thousand years, have been discovered, and for the first time published, in its entirety, not in one of the Pariṣads on the borders of the Ganges, but in one of the Colleges of an English University. It is difficult to believe that sufficient MSS. should have been preserved, in spite of the perishable nature of the material on which they are written, to enable as editor to publish the collection of the Vedic hymns in exactly that form in which they existed at least 800 years before the Christian era; and, still more, that this collection, which was completed at the time of Lykurgos, should contain the poetical relics of a pre-Homeric age; an age in which the names of the Greek gods and heroes had not yet lost their original sense, and in which the simple worship of the divine powers of nature was not yet supplanted by a worship of personal gods. It is difficult to believe this and we have a right to be sceptical. But it is likewise our duty to inquire into the value of what has been preserved for us in so extraordinary a manner, and to extract from it those lessons which the study of mankind was intended to teach to man."**

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* Goldstücker in *Chambers' Encyclopaedia.*

** Max Müller, *Hist. Sans. Lit.*

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"The religion of the Vedas, as far as we are acquainted with it, differs in many very material points, from that of the present day. The worship they prescribe is, with a few exceptions, domestic, consisting of oblations to fire, and invocations of the deities of fire, of the firmament, of the winds, the seasons, the moon, the sun; who are invited by the sacrificer, if a brāhmaṇa, or by his family priest if he is not a brāhmaṇa, to be present and accept the offering, either oiled butter of the juice of the *soma*, a species of asclepias, which are poured upon the sacrificial fire, in return for which they are supplicated to confer temporal blessings upon the worshipper, riches, life, posterity; the short-sighted vanities of human desire, which constituted the sum of heathen prayer in all heathen countries.

"The titles and functions of the deities commonly addressed on these invocations give to the religion of the Vedas the character of the worship of the elements, and it is not unlikely that it was so in its earliest and rudest condition. It is declared in some texts that the deities are only three; whose places are earth, the middle region between heaven and earth, and the heaven; namely, fire, air, the sun. Upon this however seems to have been grafted some loftier speculation, and the elements came to be regarded as types and emblems of divine power, as there can be no doubt that the fundamental doctrine of the Vedas is monotheism.* "There is in truth," say repeated texts, "but one deity, the Supreme Spirit." "He from whom the universal world proceeds, who is Lord of the universe, and whose work is the universe, is the Supreme Being." Injunctions also repeatedly occur to worship Him, and Him only. "Adore God alone, know God alone, give up all other discourse;" and the Vedānta says, "It is found in the Vedas that none but the Supreme Being is to be worshipped, nothing excepting Him should be adored by a wise man." — WILSON'S *Works*, Vol.II, pp. 50-2.

"The simple patriarchal life of the Āryans is indicated in the Vedic hymns, precisly as it is depicted in the main tradition of the *Mahābhārata*. They were a people partly pastoral and partly agricultural; keeping cows for the sake of their milk, butter, and curds, and sowing the land with grain. They also seem to have had some acquaintance with the manufacture of weapons and coats of mail, and to have sometimes undertaken sea-voyages for the sake of gain. These people prayed to their gods, as such a people might be excepted to pray, for plenty of rain, abundant harvests, and prolific cattle; for bodily vigour, long life, numerous progeny, and protection against all foes and robbers, such as the cattle lifting aborigines. Their gods appear to have been mere abstractions; personifications of those powers of nature on whom they relied for good harvests. They wanted seasonable rain, warmth, and fresh breezes. Accordingly, they prayed to the god of rain, the god of fire and light, and the god of wind. But from the very first, there appears to have been some confusion in these personifications, which led

* Colebrooke's *Essays*, I, p. 12; Max Müller, *History of Ancient Sans. Lit.*, pp. 558-71.

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both to a multiplicity of deities, and the confounding together of different deities. Thus the conception of the god of rain was Indra, and he was identified with the firmament as well as with the unseen power which smote the rain-cloud and brought down the waters; and so important was the acquisition of rain in due season, that Indra is regarded as the sovereign of the gods, and subsequently became a type of sovereignty. But rain and water are frequently different things, and thus there was another, and perchance an older deity, named, Varuṇa, who was particularly worshipped as the god of the waters, and deity of the ocean. Again, the conception of the god of fire was Agni, and Agni was not only the flame which burns upon the hearth or altar, but also the lightning which manifests itself in the clouds, and even the light of the sun, moon, and stars. Yet both the sun and moon appear as separate and individual deities, the latter under the name of Soma or Candra. Again, there seems to have been a striking difference as regards wind. The god of wind, or air, was Vāyu, but the different breezes which bring on or accompany the rain, are called Maruts, and are represented as the attendants of Indra. Thus, whilst there is a pantheon of separate and individual deities, the conception of one deity frequently overlapped the conceptions of other deities; and whilst the more prominent powers of nature, such as water, fire, and wind, were separately individualized, a monotheistic tendency was always at work, ascribing the attributes of every deity to each one in turn. Of these deities, the following appear to be the most important:

RAIN

Indra, god of the firmament.
Varuṇa, god of the waters.

FIRE

Agni, god of fire.
Sūrya, the sun.
Soma, or Candra, the moon.

AIR

Vāyu, the god of wind.
Maruts, the breezes who attended upon Indra.

To these must be added a god of death, or judge of the dead, who was known as Yama. The characteristics of Yama as a Vedic deity would open up a large field of inquiry; but the subject at present is vague and speculative. In the Epics, Yama appears distinctly as a judge of the dead; and men who are about to die are frequently said to be about to the mansions of Yama."

"In the Vedic period the brāhmaṇas were scarcely known as a separate community; the caste system has not been introduced, and the gods who

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were worshipped were subsequently superseded by deities of other names and other forms."*

Vedaśiras (Vedasiras) : A sage the son of Mārkaṇḍa: he married Pīvarī, and had many children, who constituted the family, or Brāhmaṇical tribe, of Bhārgavas, sons of Bhṛgu. The most celebrated of those was Uśanas, the preceptor of the *daityas*.

Vedavatī (Vedavati) : The vocal daughter of the *ṛṣi* Kuśadhvaja, sprung from him during his constant study of the Veda. She was a damsel of brilliant beauty, but dressed in ascetic garb, and lived in forests on the Himālaya. It was there she was seen by the giant Rāvaṇa, in the course of his progress through the world, and he at once became enamoured of her. He enquired who she was, and told her that such an austere life was unsuited to her youth and attractions. As a reason for leading such an ascetic existence she said the gods, *gandharvas*, &c., wished that she should choose a husband, but her father would give her to no one else than to Viṣṇu, the lord of the world, whom he desired for his son-in law. This resolution provoked Śambhu, king of the *daityas*, who slew her father, Kuśadhvaja, while sleeping, on which her mother (whose name is not given) after embracing his body, entered into the fire. Vedavatī then proceeds "In order that I may fulfil this desire of my father in respect of Nārāyaṇa, I wed him with my heart. Having entered into this engagement, I practice great austerity. Nārāyaṇa, and no other than he, Puruṣottama, is my husband. From the desire of obtaining him, I resort to this severe observance." Rāvaṇa's passion is not in the least diminished by this explanation, and he urges that it is the old alone who should seek to become distinguished by accumulating merit through austerity; prays that she who is so young and beautiful, shall become his bride; and boasts that he is superior to Viṣṇu. She rejoins that no one but he would thus contemn that deity. On receiving this reply, he touches the hair of her head with the tip of his finger. She is greatly incensed, and forthwith cuts off her hair, and tells him that as he has so insulted her, she cannot continue to live, but will enter into the fire before his eyes. She goes on: " 'Since I have been insulted in the forest by thee who art wicked-hearted, I shall be born again for thy destruction. For a man of evil design cannot be slain by a woman; and the merit of my austerity would be lost if I were to launch a curse against thee. But if I have performed, or bestowed, or sacrificed, aught, may I be born the virtuous daughter, not produced from the womb, of a righteous man.' Having thus spoken, she entered the blazing fire. Then a shower of celestial flowers fell from every part of the sky. It is she, lord, who (having seen Vedavatī in the *kṛta* age, has been born in the *tretā* age) as the daughter of the king of the Janakas and [has become] thy bride; for thou art the eternal Viṣṇu. The mountain-like enemy who was [virtually] destroyed before by her wrath,

* Talboys Wheeler, *History of India*, Vol. I, pp. 8-11.

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has now been slain by her, having recourse to thy superhuman energy." On this the commentator remarks: "By this it is signified that Sītā was the principal cause of Rāvaṇa's death; but the function of destroying him is ascribed to Rāma." On the words 'thou art Viṣṇu', in the preceding verse the same commentator remarks "By this it is clearly affirmed that Sītā was Lakṣmī. This is what Parāśara says. In the god's life as Rāma, she became Sītā, and in his birth as Kṛṣṇa [she became] Rukmiṇī."— *OST*, IV, 392.

Veda-vyāsas (Veda-vyasas) : Arrangers of the Vedas: "In every *dvāpara* (or third) age, Viṣṇu, in the person of Vyāsa, in order to promote the good of mankind, divides the Veda, which is properly but one, into many portions: observing the limited perseverance, energy, and application of mortals, he makes the Veda fourfold, to adapt it to their capacities; and the bodily form which he assumes in order to effect that classification, is known by the name of Veda-vyāsa."— *Viṣṇu Purāṇa.*

Veddāh (Veddah) : A wild semi-savage race, residing in the interior of Ceylon. *The forest Veddāhs* dwell in hollow trees or caves, subsist on game which they kill with rudely formed bows and arrows, wandering from jungle to jungle, as the game becomes scarce. They will not hold the slightest intercourse with any natives but those of their own tribe, and their language is said to be unintelligible to all others. The village Veddāhs dwell in certain districts, hold but slight intercourse with the other inhabitants of the island, will not intermarry nor mix with them. They can make themselves understood to the Singhalese. Their sole clothing is a strip of cloth which hangs down in front, and is fastened by a coir cord, which passes round their loins. Their hair, beards and whiskers are never shorn or cleansed, but hang down in matted masses. The forest Veddāhs are dexterous hunters, and especially skilful in snaring the wild elephants. The two tribes do not intermarry, as they mutually distrust each other. The Veddāhs generally deposit their dead in the jungle to be devoured by wild animals. They seem to worship the planets? evil spirits, and spirits of their deceased ancestors. They have their own headmen whom they elect and obey. They use bows and arrows and clubs of iron wood. — *Sirr's Ceylon*, Vol. II, p. 216. They occupy a district about 90 miles long and 45 broad in the south eastern side of Ceylon, lying between the sea and the base of the Badulla and Oovah hills. They are remnant of the Yakkos, the aboriginal inhabitants of Ceylon, who, 2000 years ago, after the conquest of the island by Wijayo and his followers, returned into the wilds as the Kulis in Guzerat, the Bhīls in Mālwā, the Putu in Cuttack, the Koṇds in Goṇḍwānā, and the Bedās in Mysore, retired before conquerors. The Bisadæ, or Besadæ, which in mediæval Greek is called Vesadæ, are alluded to in the tract of Palladius de Moribus Brachmanorum, written about AD 400, and the same name is applied by Ptolemy to a similar race inhabiting northern India. A forest tribe of Mysoṛe, known by the name of Vedas or Redas, formed part of the

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army of Tippu Sahib. The Veddāhs live by hunting and use the bow, in drawing which they employ their hands and their feet. They are omniverous, and eat carrion and vermin, roots, grain, fruit, birds, bats, crows, owls, kites, but refuse the bear, elephant and buffalo. Their language is a dialect of Singhalese, free from Sanskrit or Pāli, but the vocabulary is very limited and they have recourse to gestures and signs. They have no knowledge of God, nor of a future state, and have no temples, idols, altars, prayers or charms, but have a devil-worship. They do not bury but cover their dead with leaves in the jungle. They are regarded by the Singhalese as of high descent. — Sir J.E. Tennant.

Vedhā (Vedha) : A measure of time; 100 *truṭis*.

Vedhaka (Vedhaka) : One of the *narakas*; that for the makers of arrows.

Vegavat (Vegavat) : An ancient prince of the solar race; the son of Bandhumat.

Velā (Vela) : The daughter of Meru and wife of Samudra.

Veṇa (Vena) : A Cakravarttī, or universal emperor; the son of Aṅga or Tuṅga. When he was inaugurated by the *ṛṣis* monarch of the earth he caused it to be everywhere proclaimed that no worship should be performed, no oblations offered, no gifts bestowed upon the brāhmaṇas. "I, the king 'said he' I am the lord of sacrifice; for who but I, am entitled to the oblations." The *ṛṣis* remonstrated without effect; and then says the *Viṣṇu Purāṇa*, "these pious *munis* were filled with wrath, and said let his wicked wretch be slain: and they fell upon the king, and beat him with blades of holy grass, consecrated by prayer, and slew him who had first been destroyed by his impiety toward God."

According to the *Padma Purāṇa*, Veṇa commenced his reign auspiciously, but lapsing into the Jain heresy, the sages deposed him, and pummelled him until the Niṣāda, or progenitor of the wild races, was extracted from his left thigh, and Pṛthu from his right arm. Being freed from sin by the birth of the Niṣāda, Veṇa retired to the banks of the Narmadā, where he performed penance in honour of Viṣṇu, who appeared to him and read him a lecture on the merit of gifts of various kinds, especially at different holy places or *tīrthas*. After this Viṣṇu desired Veṇa to demand a boon, and he solicited that he might be incorporated with the deity; Viṣṇu told him first to celebrate an *aśvamedha*, after which the king should become one with himself, and he then disappeared. Pṛthu enabled his father Veṇa to consummate the sacrifice by which he was united to Viṣṇu, and this incident is said to illustrate the efficacy of a son considered as a *tīrtha*. — Wilson's *Works*, III, 38.

Venu (Venu) : A Yādava prince, the son of Satrājit.

Vetāl (Vetal) : The demon-god of the outcaste helot races; the circle of large stones, which may be observed outside almost every village, is sacred to this

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god; the superstition has for ages held, and still holds, its ground against all Brāhmaṇical innovations. The stones remind the traveller of the Druid circles of the northern nations. Sir, B. FRERE.*

Vibhaṇḍaka (Vibhandaka) : A sage who retired from the world to the deepest shades of the forest, with his heart full of bitterness and morose hatred for men, because amongst them he had found crime and folly. He despised pleasure too and scorned beauty; for once he had been deceived by both. Taking with him his infant son, Ṛṣyaśṛṅga, he chose a cave, in the glen of the wood, to be this young child's nursery.

'I give thee, my son', he said, the savage beasts of prey for comrades; from them thou wilt learn less cruelty and wickedness than from thy fellows! Thou shalt hear the parrot shriek, the jackal howl, the lynx mewl, and the hyaena screech, but thou shalt be spared the discordant voice of man! Here, amid reptiles and venomous insects, thou shalt yet live in ignorance of what is most vile and loathsome in Nature! Exposed to the caprices of heaven, a thousand dangers attending thy every footstep, thy life a series of hardship, afflictions, and perils, thou shalt know more peace and security than in the crowded city. Grow then; and, if it be possible, lose the base nature Brahmā has laid on thee; and ignore that thou art a vile and miserable creature, — a man! See ṚṢYAŚṚṄGA.

Vibhīṣaṇa (Vibhishana) : The younger brother of the giant Rāvaṇa; when he and his brothers had practised rigid austerities for a long series of years, Brahmā appeared to offer them boons: Vibhīṣaṇa asked that he might never meditate any unrighteousness. When his elder brother Vaiśravaṇa (Kuvera) was expelled from Laṅkā, Vibhīṣaṇa followed him to Gandhamādana, where he is said to have dwelt with a white umbrella and white garlands, on the Śvetaparvata or white mountain, attended by his four counsellors, and apart from his disreputable brothers Kumbhakarṇa, &c., who, naked, with dishevelled hair and red garlands, frequented the south.

When Hanumān was taken before Rāvaṇa, and announced himself as the ambassador of Sugrīva, warning the ravisher of Sītā that nothing could save him from the vengeance of Rāma, Rāvaṇa, infuriated, ordered him to be put to death; but Vibhīṣaṇa reminded his brother that the life of ambassadors was sacred. On another occasion, after a long alternation, Rāvaṇa was so enraged with Vibhīṣaṇa for persisting in urging the restoration of Sītā, that he rose in a fury and kicked him from his seat. Smarting under this outrage, Vibhīṣaṇa left Laṅkā and flew through the air to Kailāsa to the court of his brother Kuvera, where Śiva also at that time happened to be present. The latter made known to Vibhīṣaṇa the divine character of Rāma, and directed him to desert Rāvaṇa and join Rāma's standard, which Vibhīṣaṇa accordingly did. He was at first taken for a spy, but afterwards Rāma accepted him as an ally and embraced him. On the

* *Introduction to Old Deccan Days.*

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death of Rāvaṇa, Vibhīṣaṇa was installed as Rājā of Laṅkā; he afterwards accompanied Rāma and Lakṣmaṇa to Ayodhyā. — *LEP*, 80-3.

Vibhrātra (Vibhratra) : A king of Hastināpura, the son of Sukṛti.

Vibhu (Vibhu) : **1.** The Indra of the fifth *manvantara*; **2.** A prince, the grandson of Alarka.

Vibhūti (Vibhūti) : A grayish-white coloured powder made of the ashes of burnt cow-dung; Śiva is represented with his person sprinkled or smeared with this powder; and it is used in a similar way by all the Śaiva and many of the Vaiṣṇava ascetics.

Vibudha (Vibudha) : A king of Mithilā, the son of Kṛta.

Vicitravīrya (Vichitra-virya) : A prince, the son of Śāntanu, Rājā of Hastināpura: "he married Ambā and Ambālikā, the daughter of the Rājā of Kāśī; and indulging too freely in connubial rites, fell into a consumption of which he died." — *Viṣṇu Purāṇa*. See ŚĀNTANU. The legend as related in the *Mahābhārata* is slightly different. Vicitravīrya's half brother Bhīṣma is there said to have gone to Kāśī for the purpose of seeing the Rājā's daughters, and finding them very beautiful he did not wait for the day of the *svayaṁvara*, but seizing the three damsels, placed them in his own chariot, and challenged every Rājā present to do him battle. Thus did Bhīṣma win the daughters of the Rājā of Kāśī and carry them away in triumph to the city of Hastināpura, that they might become the wives of Vicitravīrya. The widows of Vicitravīrya were afterwards the mothers of Dhṛtarāṣṭra and Pāṇḍu. — [VIDURA.]

Vidarbha (Vidarbha) : **1.** The only son of Jyāmagha and Śaivyā; he was married to the damsel the father had brought home before his birth. See JYĀMAGHA; **2.** The name of a city, the modern Berar.

Vidhātṛ (Vidhatri) : A son of the dami-god Bhṛgu, married to Niryati.

Vidmisara (Vidmisara) : A king of Magadha, the son of Kṣatrañjas.

Vidura (Vidura) : The brother of Dhṛtarāṣṭra and Pāṇḍu. "Soma, the moon, the progenitor of the lunar race, who reigned at Hastināpura, was the child of the *ṛṣi* Atri, and father of Budha, who married Ilā, or Iḍā, daughter of the solar prince Ikṣvāku, and had by her a son Aila or Purūravas. The latter had a son by Urvaśī named Āyus, from whom came Nahuṣa, the father of Yayāti. The latter had two sons, Puru and Yadu, from whom proceeded the two branches of lunar line. In the line of Yadu we need only mention the last three princes, Sūra, Vasudeva, and Kṛṣṇa, with his brother Balarāma. Fifteen in the other line — that of Puru — came Duṣyanta, father of the great Bharata. Ninth from Bharata came Kuru, and fourteenth from him Śāntanu, this Śāntanu had by his wife Satyavatī, a son named Vicitravīrya. Bhīṣma who renounced the right of succession and took the vow of perpetual celibacy, was the son of Śāntanu by a former wife, the goddess

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Gaṅgā, whence one of his names is Gāṅgeya. Satyavatī also had, before her marriage with Śāntanu, borne Vyāsa to the sage Parāśara; so that Vicitravīrya, Bhīṣma and Vyāsa were half-brothers; and Vyāsa, though he retired into the wilderness to live a life of contemplation, promised his mother that he would place himself at her disposal whenever she required his services. Satyavatī had recourse to him when her son Vicitravīrya died childless, and requested him to pay his addresses to Vicitravīrya's two widows, named Ambikā, and Ambālikā. He consented, and had by them respectively two children, Dhṛtarāṣṭra who was born blind, and Pāṇḍu who was born with a pale complexion. When Satyavatī begged Vyāsa to become the father of a third son (who should be without any defect) the elder wife, terrified by Vyāsa's austere appearence, sent him one of her slave girls, dressed in her own clothes; and this girl was the mother of Vidura. Vyāsa was so much pleased with this slave-girl that he pronounced her free, and declared that her child Vidura should be eminently wise and good.

Dhṛtarāṣṭra, Pāṇḍu and Vidura, were thus brothers, the sons of Vyāsa, the supposed author or compiler of the *Mahābhārata*. "Vidura is one of the best characters in the *Mahābhārata*, always ready with good advice both for the Pāṇḍavas and for his brother Dhṛtarāṣṭra. His disposition leads him always to take the part of the Pāṇḍu princes, and warn them of the evil designs of thier cousins." Bhīṣma promoted the marriage of Vidura with a beautiful girl belonging to king Devaka. — *IEP*.

Viduratha (Viduratha) : **1.** A prince; the son of Bhajamāna and father of Sūra; **2.** The son of Suratha, a descendant of Kuru.

Vidūṣaka (Vidushaka) : The buffoon in the theatre of the Hindus. He is the humble companion, not the servant, of a prince, or man of rank; and it is a curious peculiarity that he is always a brāhmaṇa. He bears more affinity to Sancho Panza, perhaps, than any other character in western fiction, imitating him in his combination of shrewdness and simplicity, his fondness of good living, and his love of ease. This character is always lively, and sometimes almost witty, although in general his facetiousness does not take a very lofty flight. According to the technical definition of his attributes he is to excite mirth by being ridiculous in person, age, and attire. — WILSON, XI, p. xlvii.

Vidyādharas (Vidyadharas) : In Buddhist mythology are the bards of heaven, or celestial musicians, demi-gods or angels, corresponding to the *gandharvas* of Hinduism.

Vidyujjihvā (Vidyujjihva) : A magician in the service of Rāvaṇa; when the latter wished to persuade Sītā that Rāma had been killed in battle, he called the magician, who produced by illusion a head bearing a resemblance to the noble countenance of Rāma; this was thrown down on the floor near to Sītā, along with a mighty bow which seemed the one Viśvāmitra had given to Rāma.

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Vighneśvara (Vigneswara): A name of Gaṇeśa (q.v.). [From the Supplement →] A name of Gaṇeśa, the remover of difficulties.

Vihaṅghamas (Vihanghamas) : A class of deities of the eleventh *manvantara*.

Vihāra (Vihara) : A convent of Bauddha ascetics. The word also means taking exercise, or walking about for pleasure.

Vijaya (Vijaya) : **1.** A prince, the son of Cuñcu; **2.** A king of Mithilā, the son of Jaya; **3.** The son of Sañjaya, of the race of Āyus; **4.** A son of Jayadratha; **5.** One of the Āndhra princes.

Vijayā (Vijaya) : A daughter of the patriarch Dakṣa, married to Kriāśva.

Vijaya-araman (Vijaya-araman) : An officer in the army of king Vatsa, in the play of *Ratnāvalī*.

Vijitasva (Vijitaswa) : The eldest son of Pṛthu, called also Antardhāna, in consequence of having obtained from Indra the power of making himself invisible.

Vikala (VIkala) : A measure of time, six *prāṇa*s.

Vikaṭā (Vikata) : The bow-legged; one of the *rākṣasī* guardians of Sītā when in captivity in Laṅkā; she proposed to devour Sītā for not yielding to Rāvaṇa's wishes.

Vikeśī (Vikesi) : The wife of the Rudra Sarva.

Vikramāditya (Vikramaditya) : A celebrated Hindu king of Mālwā, whose reign began fifty-six years before the Christian era. The ancient city of Ujein was his capital. Vikramāditya had no estate assigned him by his father, and lived for a considerable time with his illegitimate brother Bhurtri at Ujein, of which Bhurtri was governor. A quarrel having occurred between the brothers Vikramāditya left Ujein and travelled in great poverty over Guzerat and other parts of India. On his return to Mālwā he found that his brother had resigned all-worldly concerns and become a religious mendicant; he therefore assumed charge of the province, and from that period commenced a career which led to the establishment of his power over the greatest part of India. He is said to have restored the Hindu monarchy to that splendour which it had lost through a succession of weak sovereigns, whose character had encouraged the governors of distant provinces to rebel, and to form the territories committed to their charge into independent states.*

Vikramāditya is described as the greatest monarch of his age, of which there is the most satisfactory proof in the fact that his era is still current throughout Hinduism. He encouraged literature beyond all former example. He invited learned brāhmaṇas from every part of India, and rewarded them

* Malcolm's *Memoir of Central India*, I, 24.

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with magnificent presents; and they have repaid him by investing him with immortality. They have exhausted the resources of flattery in their attempt to describe the magnitude of his power, and have assured us that without his permission the loadstone had no power over iron, or amber on the chaff of the field. So exemplary was his temperance, that while in the enjoyment of supreme power, he constantly slept on a mat, which, with a water-pot replenished from the spring, formed the whole furniture of his chamber. It is stated that while he extended his patronage to the worship of the gods and goddesses then rising into popularity, he himself continued to profess the old creed, and adored the one infinite and invisible God.*

For the legend of Vikramāditya's birth, see the article SENA.

Vikrānta (Vikranta) : One of the Prajāpatis.

Vikṛta (Vikrita) : The second of the Prajāpatis, who was married to one of the daughters of Dakṣa.

Vikṛti (Vikriti) : A king of Cedi, the son of Jimūta.

Vikukṣī (Vikukshi) : One of the hundred sons of Ikṣvāku: The *VP* has the following legend of this prince: On one of the days of Aṣṭaka, Ikṣvāku being desirous of celebrating ancestral obsequies, ordered Vikukṣī to bring him flesh suitable for the offering. The prince accordingly went into the forest and killed many deer and other wild animals for the celebration. Being weary with the chase and hungry, he sat down and ate a hare; after which being refreshed, he carried the rest of the game to his father. Vasiṣṭha, the family priest, was summoned to consecrate the food; but he declared that it was impure in consequence of Vikukṣī's having eaten a hare from amongst it (making it thus, as it were, the residue of his meal). Vikukṣī was therefore abandoned by his offended father, and the epithet Sasāda, hare-eater, was affixed to him by the Guru. But on the death of Ikṣvāku, the sovereignty of Ayodhyā descended to Vikukṣī. The *Matsya Purāṇa* says that Indra was born as Vikukṣī, and that Ikṣvāku had a hundred and fourteen other sons who were kings of the countries south of Meru; and as many who reigned north of that mountain. Wilson says that it seems very probable that by these sons of Ikṣvāku we are to understand colonies or settlers in various parts of India.

Viloman (Viloman) : A Yādava chief, the son of Kapotaroman.

Vimada (Vimada) : **1.** A *ṛṣi* mentioned in the *Ṛgveda* as on very friendly terms with Indra; **2.** A young prince to whom the Aśvins brought in a car a bride named Kamadyū, who seems to have been the beautiful wife of Purumitra. — *OST*, V, 244.

Vimala (Vimala) : One of the sons of Sudyumna after his transformation.

Vimohana (Vimohana) : One of the *narakas*; the place of bewildering; for

* Marshman's *History of India*, I, 20.

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the punishment of the chief and the contemner of prescribed observances.

Vīṇā (Vina) : The Hindu lute; an instrument of much sweetness and compass, but little power. [From the Supplement →] It is a fretted instrument of the *giṭār* kind, usually having seven wires or strings, and a large gourd at each end of the finger board. The extent of the instrument is two octaves. It is supposed to be the invention of Nārada, the son of Brahmā, and has many varieties, enumerated according to the number of strings, &c.

Vinatā (Vinata) : A daughter of Dakṣa, who was married to Kaśyapa and became the mother of Garuḍa and Aruṇa. The *Vāyu* adds the metres of the Vedas as the daughters of Vinatā.

Vinatā (Vinata) : The crooked one; one of the *rākṣasī* guardians of Sītā when a captive in Laṅkā. She represented Rāvaṇa as a consort to be proud of, and tried to persuade Sītā to yield.

Vinaya (Vinaya) : Good behaviour; a son of Dharma by Lajjā, modesty, daughter of Dakṣa, obviously allegorical.

Vināyaka (Vinayaka) : One of the names of Gaṇeśa or Vigheśvara, the god of obstacles; the diety is supposed capable of either causing or removing difficulties or impediments.

Vinda (Vinda) : One of the sons of Jayasena, king of Avantī.

Vindhya (Vindhya) : The chain of mountains that stretches across central India; in the Purāṇas it is often restricted to the Satapurā range. [From the Supplement →] The chain of mountains which divides Hindustān from the Dekhan or south country. These mountains, usually called Bindh, hold an important position both in the mythology and geography of India. According to some authorities they are called Bindhya, because they appear to obstruct the progress of the sun. The course of the Nerbudda (Narmadā) river, indicates the direction of the principal range; but the mountainous tract spreads much more widely; it meets the Ganges in several places towards the north; and the Godāvarī is held to be its Southern limit.

The vast extent of this mountainous tract, contrasted with the small elevation of these hills, viewed from the plains of Hindustān, has furnished grounds for a legend to which the mythological writings of the Hindus often allude. Vindhya having once prostrated himself before his spiritual guide, Agastya, still remains in that posture by command of the holy personage. This humiliation is the punishment of his presumption in emulating the lofty height of Himālaya and Meru.

The Vindhya mountains are divided into three parts, of which the first, or eastern part, extends from the Bay of Bengal to the source of the Narmadā and Sone. The western portion extends from thence to the Gulf of Cambay. The third, or Southern, lies on the south of the Narmadā and Sone, and gives rise to the Tāptī, and the Vaitaraṇī or Cattack river.

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Vindhyaśakti (Vindhyasakti) : The chief of the Kailakila Yavana kings; a warrior of a mixed race, sprung from a brāhmaṇa father and a kṣatriya mother. Kailakila was a city in the Mahratta country. Wilson is of opinion that the Purāṇas refer to a time when the Greek princes, or their Indo-Scythic successors, following the course of the Indus, spread to the upper part of the western coast of the peninsula.

Vindhya-Vāsinī (Vindhya-Vasini) : An ancient and still celebrated shrine of Durgā, a short distance from Mirzapur.

Vindumatī (Vindumati) : The wife of the Rājā Māndhātṛ.

Vindusāra (Vindusara): The son and successor of Candragupta.

Vinīta (Vinita) : One of the sons of the sage Pulastya.

Vinukoṇḍa (Vinukonda) : The Hill of Hearonj. One of the ancient remains in the Kṛṣṇā District. Tradition says that here was the spot, where, according to the localized legends, Rāma first heard of the rape of his wife Sītā by Rāvaṇa. On the hill, about 600 feet high; — a bare rock without vegetations, there is a temple of Śiva under the designation of Rāmaliṅgeśvarasvāmī. The ascent is a very steep one by steps cut in the rock, and cut stones piled to form steps. Close to the temple on the summit are two artificial reservoirs of water rivetted with cut stone. These never run dry. The larger one is known as Rāmāguṇḍum, and is much resorted to for bathing. The other which is much samller, is known as Sītāguṇḍum, and it would be considered desecrative to bathe in it, as it is left for the goddesses private use. — A.C. Boswell, in *Indian Antiquary*, June 1872.

Vipaścit (Vipaschit) : The Indra of the second *manvantara*.

Vipra (Vipra) : **1.** One of the sons of Dhruva; **2.** A king of Magadha, the son of Śrutañjaya.

Vipracitti (Viprachitti) : The king of the *dānava*s, he was the son of Kaśyapa and Danu, and the hero of many legends. He was one of the leaders in the contest between the gods and demons that took place after the churning of the ocean.

Viprṭtha (Vipritha) : A prince of the solar race, the son of Citrika.

Vipula (Vipula) : A mountain in Ilāvṛta, forming the western buttress to Meru.

Vipula (Vipula) : The modern name of the mountain termed in the *Mahābhārata* Varāha, (q.v.).

Vīrabhadra (Virabhadra) : A formidable being created from the mouth of Śiva, for the purpose of spoiling the sacrifice of Dakṣa. He is thus described in the *Vāyu Purāṇa*.

"A divine being, with a thousand heads, a thousand eyes, a thousand feet; wielding a thousand clubs, a thousand shafts; holding the shell, the discus,

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the mace, and bearing a blazing bow and battle-axe; fierce and terrific, shining with dreadful splendour, and decorated with the crescent moon; clothed in a tiger's skin dripping with blood, having a capacious stomach, and a vast mouth armed with formidable tusks. His ears were erect; his lips were pendulous; his tongue was lightning; his hand brandished the thunderbolt; flames streamed from his hair; a necklace of pearls wound round his neck; a garland of flame descended on his breast. Radiant with lustre, he looked like the final fire that consumes the world. Four tremendous tusks projected from a mouth which extended from ear to ear. He was of vast bulk, vast strength, a mighty male and lord, the destroyer of the universe, and like a large fig-tree in circumference; shining like a hundred moons at once; fierce as the fire of love; having four heads, sharp white teeth, and of mighty fierceness, vigour, activity, and courage; glowing with the blaze of a thousand fiery suns at the end of the world; like a thousand undimmed moons; in bulk like Himādri, Kailāsa, or Sumeru, or Mandāra, with all its gleaming herbs; bright as the sun of destruction at the end of ages; of irresistible prowess and beautiful aspect; irascible, with lowering eyes, and a countenance burning like fire; clothed in the hide of the elephant and lion, and girt round with snakes; wearing a turban on his head, a moon on his brow; sometimes savage, sometimes mild; having a chaplet of many flowers on his head, anointed with various unguents, adorned with different ornaments and many sorts of jewels, wearing a garland of heavenly Karṇikara flowers, and rolling his eyes with rage. Sometimes he danced; sometimes he laughed aloud; sometimes he stood wrapt in meditation; sometimes he trampled upon the earth; sometimes he sang; sometimes he wept repeatedly. And he was endowed with the faculties, of wisdom, dispassion, power, penance, truth, endurance, fortitude, dominion, and self-knowledge."

Virādha (Viradha) : A *rākṣasa* of formidable size and strength,

> 'Vast as some mountain peak in size
> With mighty voice and sunken eyes,
> Huge, hideous, tall, with monstrous face
> Most ghastly of his giant race,'

who dwelt in the forest of Daṇḍaka, and attacked Rāma and Lakṣmaṇa when in exile with Sītā. The giant could not be killed, but after a terrible contest, being severely wounded, was buried alive at his own request, saying

> "Such is the law ordained of old
> For giants when their days are told;
> Their bodies laid on earth, they rise
> To homes eternal in the skies."

The *rākṣasa* had originally been a *gandharva* named Tumburu, but was mertamorphosed by the curse of Kuvera.

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Virāj (Viraj) : A person of a mythical or mystical character. Manu says "Having divided his own substance, the mighty power of Brahmā became half male, half female: and from that female he produced Virāj. Know me to be that person whom the male Virāj produced by himself." The *Liṅga* and *Vāyu Purāṇa* describe the origin of Virāj and Śatarūpā from Brahmā; in the first instance, and in the second, with Manu, who is termed Vairāja, is the son of Virāj. It is also explained allegorically; Virāj being all male animals, Śatarūpā all female animals.

Virāja (Viraja) : One of the Rājās of India in the Svayambhuva or first *manvantara*: he was the son of Tvaṣṭṛ.

Vīrajas (Virajas) : **1.** A son of the sage Paurṇamāsa; **2.** A son of the sage Vasiṣṭha.

Vīrana (Virana) : **1.** A sage, the father of Vīranī and Asiknī; **2.** A teacher of the White *Yajuṣ*.

Vīranī (Virani) : The daughter of the above, and mother of the Manu Cākṣuṣa.

Virāṭ (Virat) : **1.** One of the Rājās of India in the first *manvantara*; the son of Narā; **2.** The material universe — *brāhmāṇḍa*.

Virāṭa (Virata): The fourth book of the *Mahābhārata* is called Virāṭa Parva, as it recounts the adventures of the Pāṇḍavas, when, being obliged to live incognito, they journeyed to the court of king Virāṭa, and entered his service in various disguises. Virāṭa's capital was called Mastya (or sometimes Upaplavya). There, four months after the arrival of the Pāṇḍavas, a great festival was held, at which a number of wrestlers exhibted their prowess. Bhīma then astonished Virāṭa by dashing to the ground and killing the strongest of the wrestlers named Jimūta.

When Suśarman, king of Trigarta, made a raid into Virāṭa's territory for the sake of plunder and carried off his cattle, Virāṭa, accompanied by all the Pāṇḍavas except Arjuna, invaded Trigarta to recover the property. A great battle was fought and Virāṭa was taken prisoner by Suśarman. Bhīma, as usual, tore up a tree and prepared to rescue him; but Yudhiṣṭhira advised him not to display his strength too conspicuously, lest he should be recognised. He then took a bow, pursued Suśarman, defeated him, released Virāṭa, and recovered the cattle.

Virocana (Virochana) : A *daitya*, the son of Prahlāda.

Viruddhas (Viruddhas) : A class of deities in the tenth *manvantara*.

Virūpa (Virupa) : An ancient Rājā who reigned somewhere on the banks of Yamunā, he was the son of Ambarīṣa.

Virupākṣa (Virupaksha) : A renowned warrior who was sent by Rāvaṇa to fight with Hanumān. He rushed on the gallant Ape with upraised club and mallet, but the vigorous Hanumān tore up a lofty palm tree with which he

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speedily felled his adversary to the ground lifeless. — *IE*, p. 232.

Virupākṣa (Virupakṣa) : One of the four elephants by whom the earth is sustained, with its forests and mountains, its cities and villages. If in momentary weariness the monstrous elephant stir his head, then the world quakes and its inhabitants are alarmed. The lordly Virupākṣa is at the northern quarter. At the southern quarter another colossal elephant, the magnanimous Mahāpadma, stands. In the West the robust Saumanas, and in the East the sublime Himapāndura. These are the four supports of the world. — *IE*, 2. A name of Śiva; the god with deformed (*virūpa*) eyes, (*akṣi*); Śiva being usually represented with a third eye in the middle of his forehead.

Virūpākṣa (Virupaksha) : One of the eleven Rudras.

Viṣa-kanyā (Visha-kanya) : The poison maid. This is often mentioned in the Hindu dramas, and appears to mean, not an effigy, but a female whose nature was charged with venom, so that her embraces should prove fatal. Cāṇaka is said to have killed Nanda by one of these fatal emissaries; and a Bengali writer, in giving a version of the story, says that the damsel was so venomous that flies alighting on her person instantly perished.

Viśākha (Visakha) : A sage, one of the sons of Kumāra.

Viśākhā (Visakha) : A lunar mansion in *jāradgavi*, in the Central Avasthāna.

Viśākhadatta (Visakadatta) : A prince, the son of Mahārāja Pṛthu, and author of the drama *Mudrā-Rākṣasa*. Wilson calls him the MASSINGER of the Hindus; and says that he was not a poet of the sphere of Bhavabhūti or Kālidāsa. His imagination rises not to their level, and there is scarcely a brilliant or beautiful thought in 'The signet of the Minister'. As some equivalent for the want of imagination, he has a vigorous perception of character, and a manly strain of sentiment, that are inferior only to elevated conception and delicate feeling. — WILSON, *Works*, XII, 254.

Viśākhayūpa (Visakhayupa) : A king of Magadha, the son of Pālaka.

Viśāla (Visala) : The founder and king of the city of Vaiśālī; he was the son of Tṛṇavinda, by the celestial nymph Alambuṣā.

Viśāśana (Visasana) : One of the *narakas*, for the punishment of the maker of swords, lances and other weapons.

Viśiṣṭa Advaita (Visishta Adwaita) : The brāhmaṇas of southern India are divided into three great sects — those who believe there is but one soul, in short that everything is God (Advaita, q.v.) — those who believe there are two souls, God and man, (Dvaita) — and those who take a medium course, and believe there is but one soul, which in man and created things in somewhat different from the divine soul (Viśiṣṭa Advaita). To those who are not brāhmaṇas these philosophical distinctions are almost unknown, and men worship a being to whom they give the Purāṇic names of Viṣṇu and

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Śiva, Kṛṣṇa and Hanumān. While so many names are given and acknowledged by every Hindu, as if each referred to a separate deity, each person acknowledges but one as his own God, and ascribes to him all the attributes of the godhead.

It will be seen however that while the philosophy of the Schools is unknown to the crowd, the strong tendency of the popular mind is towards monotheism of a character not unlike that of the Viśiṣṭa Advaita School. Viṣṇu and Śiva according to books, members of a triad of equal Gods, but in popular theology the worshipper of either scorns the others. In social life and act the worshipper of Viṣṇu acknowledges but one God. He speaks of Viṣṇu as if there were no other God. So with the devotee of Śiva even in a greater degree. He transposes the name into the neuter Śivam; and expresses thus his belief that his deity is the one great essence, without sex or corporeal shape.*

Viṣṇāpū (Vishnapu) : In the legends regarding various persons delivered or favoured by the Aśvins, it is said "they restored Viṣṇāpū, like a lost animal, to the sight of Viśvaka, son of Kṛṣṇa, their worshipper. The names both of Viśvaka and Viṣṇāpū occur in the *Ṛgveda*." — *OST*, V, p. 244.

Viṣṇu (Vishnu) : The second person of the mythological Hindu triad, and now the most celebrated and popular of all the gods of India. But it appears from the *Ṛgveda* that Indra at that time was regarded as superior to Viṣṇu, who is there classed with Varuṇa, the Maruts, Rudra, Vāyu, the luminous deities called Ādityas, and, others. "There is no trace of Viṣṇu or anything relating to him in the Institutes of Manu, although the allusions to idolators and the worship of inferior gods might possibly have some reference to him also." "In the *Mahābhārata*, Viṣṇu is often identified with the supreme spirit; but while in some portions of this poem — the different parts of which belong to different epochs of Hindu antiquity — he is thus regarded as the most exalted deity; he is again, in others, represented as paying homage to Śiva (q.v.), the third person of the Trimūrti, and as acknowledging the superiority of this god over himself. Taking, therefore, the *Mahābhārata* as a whole, he does not occupy, in this epoch, the exclusive supremacy which is assigned to him in the *Rāmāyaṇa*, and still more in those Purāṇas especially devoted to his praise.

"The large circle of myths relating to Viṣṇu, in the epic poems and Purāṇas, is distinguished by a feature which, though not quite absent from the mythological history of Śiva, especially characterised that of Viṣṇu. It arose from the idea, that whenever a great disorder, physical or moral, disturbed the world, Viṣṇu descended 'in a small portion of his essence' to set it right, to restore the law, and thus to preserve creation. Such descents of the god are called his *avatāra*s (from *ava* and *tri*, descend); and they consist in Viṣṇu's being supposed to have either assumed the form of some

* Gover, *Folk Songs of Southern India.*

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wonderful animal or superhuman being, or to have been born of human parents, in a human form, always, of course, possessed of miraculous properties. Some of these *avatāras* are of an entirely cosmical character; others, however, are probably based on historical events, the leading personage of which was gradually endowed with divine attributes, until he was regarded as the incarnation of the deity itself. With the exception of the last, all these *avatāras* belong to the past; the last, however, is yet to come."*

"His ten *avatāras* are: '(1) The *Matsya*, or fish. In this *avatāra*, Viṣṇu descended in the form of a fish to save the pious king Satyavrata, who with the seven *ṛṣis* and their wives had taken refuge in the ark to escape the deluge which then destroyed the earth; (2) The *Kūrma*, or Tortoise. In this he descended in the form of a tortoise, for the purpose of restoring to man some of the comforts lost during the flood. To this end he stationed himself at the bottom of the ocean, and allowed the point of the great mountain Mandāra to be placed upon his back, which served as a hard axis, whereon the gods and demons, with the serpent Vāsukī twisted round the mountain for a rope, churned the waters for the recovery of the *amṛta* or nectar, and fourteen other sacred things; (3) The *Varāha*, or Boar. In this he descended in the form of a boar to rescue the earth from the power of a demon called 'golden-eyed', Hiraṇyākṣa. This demon had seized on the earth and carried it with him into the depths of the ocean. Viṣṇu dived into the abyss, and after a contest of a thousand years slew the monster; (4) The *Narasiṁha*, or Man-lion. In this monstrous shape of a creature half-man, half-lion, Viṣṇu delivered the earth from the tyranny of an insolent demon called Hiraṇyakaśipu; (5) *Vāmana*, or Dwarf. This *avatāra* happened in the second age of the Hindus or *tretā yuga*, the four preceding are said to have occurred in the first or *satya yuga*; the object of this *avatāra* was to trick Bāli out of the dominion of the three worlds. Assuming the form of a wretched dwarf he appeared before the king and asked, as a boon, as much land as he could pace in three steps. This was granted; and Viṣṇu immediately expanding himself till he filled the world, deprived Bāli at two steps of heaven and earth, but in consideration of some merit, left *pātāla* still in his dominion; (6) Paraśurāma; (7) Rāmacandra; (8) Kṛṣṇa, or according to some Balarāma; (9) Buddha. In this *avatāra*, Viṣṇu descended in the form of a sage for the purpose of making some reform in the religion of the brāhmaṇas, and especially to reclaim them from their proneness to animal sacrifice. Many of the Hindus will not allow this to have been an incarnation of their favourite god; (10) Kalki, or White Horse. This is yet to come. Viṣṇu mounted on a white horse, with a drawn scimitar, blazing like a comet, will, according to prophecy, end this present age, viz., the fourth or *kali yuga*, by destroying the world, and then renovating creation by an age of purity."**

"This number and enumeration of *avatāras*, however, was not at all

* *Chambers' Encyclopaedia.*

** William's *English-Sanskrit Dictionary.*

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times the same. The *Mahābhārata*, though also mentioning ten, names successively the Haṁsa-, tortoise-, fish-, boar-, man-lion-, dwarf-, Paraśu-Rāma-, Rāma-, Sātvata-, and Kalkin-*avatāras*. The *Bhāgavata Purāṇa* speaks of twenty-two *avatāras* of Viṣṇu, which, for instance, also comprise Pṛthu (q.v.), Dhanvantari, the god of medicine; and Kapila, the reputed founder of the Sāṁkhya (q.v.) philosophy. Other works have twenty-four *avatāras*, or even call them numberless; but the generally-received *avatāras*, are those ten mentioned before."*

Viṣṇu-loka (Vishnu-loka) : Vaikuṇṭha, the lofty world of Viṣṇu.

Viṣṇu-Purāṇa (Vishnu-Purana): "The *Viṣṇu Purāṇa* most closely conforms to the definition of a *pañca-lakṣaṇa*, or one which treats of five specified topics. It comprehends them all; and, although it has infused a portion of extraneous and sectarial matter, it has done so with sobriety and with judgement, and has not suffered the fervour of its religious zeal to transport it into very wide deviations from the prescribed path. The legendary tales which it has inserted are few, and are conveniently arranged, so that they do not distract the attention of the compiler from objects of more permanent interest and importance.

The first book of the six, into which the work is divided, is occupied chiefly with the details of creation, primary (*sarga*) and secondary (*pratisarga*); the first explaining how the universe proceeds from *prakṛti* or eternal crude matter; the second, in what manner the forms of things are developed from the elementary substances previously evolved, or how they re-appear after their temporary destruction. Both these creations are periodical; but the termination of the first occurs only at the end of the life of Brahmā, when not only all the gods and all other forms are annihilated, but the elements are again merged into primary substance, besides which, one only spiritual being exists. The latter takes place at the end of every *kalpa* or day of Brahmā, and affects only the forms of inferior creatures, and lower worlds; leaving the substance of the universe entire, and sages and gods unharmed. The explanation of these events involves a description of the periods of time upon which they depend, and which are, accordingly, detailed. Their character has been a source of very unnecessary perplexity to European writers; as they belong to a scheme of chronology wholly mythological, having no reference to any real or supposed history of the Hindus, but applicable, according to their system, to the infinite and eternal revolutions of the universe. In these notions, and in that of co-eternity of spirit and matter, the theogony and cosmogony of the Purāṇas, as they appear in the *Viṣṇu Purāṇa*, belong to and illustrate systems of high antiquity, of which we have only fragmentary traces in the records of other nations.

The course of the elementary creation is, in the *Viṣṇu*, as in other Purāṇas, taken from the Sāṁkhya philosophy; but the agency that operates

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upon passive matter is confusedly exhibited, in consequence of a partial adoption of the illusory theory of the Vedānta philosophy, and the prevalence of the *paurāṇik* doctrine of pantheism. However incompatible with the independent existence of *pradhāna* or crude matter, and however incongruous with the separate condition of pure spirit or *puruṣa*, it is declared, repeatedly, that Viṣṇu, as one with the supreme being, is not only spirit, but crude matter, and not only the latter, but all visible substance, and Time. He is *puruṣa*, 'spirit'; *pradhāna*, 'crude matter'; *vyakta*, 'visible form'; and *kāla*, 'time'. This cannot but be regarded as a departure from the primitive dogmas of the Hindus, in which the distinctness of the Deity and his works was enunciated; in which, upon his willing the world to be, it was; and in which his interposition in creation, held to be inconsistent with the quiescence of perfection, was explained away by the personification of attributes in action, which afterwards came to be considered as real divinities, Brahmā, Viṣṇu, and Śiva, charged, severally, for a given season, with the creation, preservation, and temporary annihilation of material forms. These divinites are declared to be no other than Viṣṇu. In Śaiva Purāṇas, they are, in like manner, identified with Śiva; the Purāṇas thus displaying and explaining the seeming incompatibility, of which there are traces in other ancient mythologies, between three distinct hypostases of one superior deity, and the identification of one or other of those hypostases with their common and separate original.

After the world has been fitted for the reception of living creations, it is peopled by the will-engendered sons of Brahmā, the Prajāpatis or patriarchs, and thier posterity. It would seem as if a primitive tradition of the descent of mankind from seven holy personages had at first prevailed, but that, in the course of time, it had been expanded into complicated, and not always consistent, amplification. How could these *ṛṣis* or patriarchs have posterity? It was necessary to provide them with wives. In order to account for their existence, the Manu Svāyambhuva and his wife Śatarūpā were added to the scheme; or Brahmā becomes two-fold, male and female; and daughters are then begotten, who are married to the Prajāpatis. Upon this basis various legends of Brahmā's double nature, come, no doubt, as old as the Vedas, have been constructed. But, although they may have been derived, in some degree, from the authentic tradition of the origin of mankind from a single pair, yet the circumstances intended to give more interest and precision to the story are, evidently, of an allegorical or mystical description, and conduced, in apparently later times, to a coarseness of realization which was neither the letter nor spirit of the original legend. Svāyambhuva, the son of the self-born or uncreated, and his wife Śatarūpā, the hundred-formed or multiform, are, themselves, allegories; and their female descendants, who become the wives of the *ṛṣis*, are Faith, Devotion, Content, Intelligence, Tradition, and the like; whilst, amongst their posterity, we have the different phases of the moon and the sacrificial fires. In another

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creation, the chief source of creatures is the patriarch Dakṣa (ability), whose daughters — Virtues, or Passions, or Astronomical Phenomena — are the mothers of all existing things. These legends, perplexed as they appear to be, seem to admit of allowable solution, in the conjecture that the Prajāpatis and *ṛṣis* were real personages, the authors of the Hindu system of social, moral, and religious obligations, and the first observers of the heavens, and teachers of astronomical science.

The regal personages of the Svāyambhuva *manvantara* are but few; but they are described, in the outset, as governing the earth in the dawn of society, and as introducing agriculture and civilization. How much of their story rests upon a traditional remembrance of their actions, it would be useless to conjecture; although there is no extravagance in supposing that the legends relate to a period prior to the full establishment, in India, of the Brāhmaṇical institutions. The legends of Dhruva and Prahlāda, which are intermingled with these particulars, are, in all probability, ancient; but they are amplified, in a strain conformable to the Vaiṣṇava purport of this Purāṇa, by doctrines and prayers asserting the identity of Viṣṇu with the Supreme. It is clear that the stories do not originate with this Purāṇa. In that of Prahlāda, particularly circumstances essential to the completeness of the story are only alluded to, not recounted; showing, indisputably, the writer's having availed himself of some prior authority for his narration.

The second book opens with a continuation of the kings of the first *manvantara*; amongst whom, Bharata is said to have given a name to India, called, after him, Bhārata-varṣa. This leads to a detail of the geographical system of the Purāṇas, with mount Meru, the seven circular continents, and their surrounding oceans, to the limits of the world; all of which are mythological fictions, in which there is little reason to imagine that any topographical truths are concealed. With regard to Bhārata or India, the case is different. The mountains and rivers which are named are readily verifiable; and the cities and nations that are particularized may, also, in many instances, be proved to have had a real existence. The list is not a very long one, in the *Viṣṇu Purāṇa*, and is, probably, abridged from some more ample detail, like that which the *Mahābhārata* affords, and which, in the hope of supplying information with respect to a subject yet imperfectly investigated, the ancient political condition of India, I have inserted and elucidated.

The description which this book also contains of the planetary and other spheres, is equally mythological, although occasionally presenting practical details and notions in which here is an approach to accuracy. The concluding legend of Bharata — in his former life, the king so named, but now a brāhmaṇa, who acquires true wisdom, and thereby attains liberation — is, palpably, an invention of the compiler, and is peculiar to this Purāṇa.

The arrangement of the Vedas and other writings considered sacred by

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the Hindus, — being, in fact, the authorities of their religious rites and belief, — which is described in the beginning of the third book, is of much importance to the history of Hindu literature and of the Hindu religion. The sage Vyāsa is here represented, not as the author, but the arranger or compiler of the Vedas, the *itihāsa*s, and Purāṇas. His name denotes his character, meaning the 'arranger' or 'distributor'; and the recurrence of many Vyāsas, many individuals who new-modelled the Hindu scriptures, has nothing, in it, that is improbable, except the fabulous intervals by which their labours are separated. The re-arranging, the refashioning, of old materials is nothing more than the progress of time would be likely to render necessary. The last recognized compilation is that of Kṛṣṇa Dvaipāyana, assisted by brāhmaṇas who were already conversant with the subjects respectively assigned to them. They were the members of a college, or school, supposed, by the Hindus, to have flourished in a period more remote, no doubt, than the truth, but not at all unlikely to have been instituted at sometime prior to the accounts of India which we owe to Greek writers, and in which we see enough of the system to justify our inferring that it was then entire. That there have been other Vyāsas and other schools since that date, that brāhmaṇas unknown to fame have remodelled some of the Hindu scriptures, and especially, the Purāṇas, cannot reasonably be contested, after dispassionately weighing the strong internal evidence, which all of them afford, of the intermixture of unauthorized and comparatively modern ingredients. But the same internal testimony furnishes proof, equally decisive, of the anterior existence of ancient materials; and it is, therefore, as idle as it is irrational, to dispute the antiquity or authenticity of the greater portion of the contents of the Purāṇas, in the face of abundant positive and circumstantial evidence of the prevalence of the doctrines which they teach, the currency of the legends which they narrate, and the integrity of the institutions which they describe, at least three centuries before the Christian era. But the origin and development of their doctrines, traditions, and institutions were not the work of a day; and the testimony that establishes their existence three centuries before Christianity, carries it back to a much more remote antiquity, to an antiquity that is, probably, not surpassed by any of the prevailing fictions, institutions, or beliefs, of the ancient world.

The remainder of the third book describes the leading institutions of the Hindus, the duties of castes, the obligations of different stages of life, and the celebration of obsequial rites, in a short but primitive strain, and in harmony with the laws of Manu. It is a distinguishing feature of the *Viṣṇu Purāṇa*, and it is characteristic of its being the work of an earlier period than most of the Purāṇas, that it enjoins no sectarial or other acts of supererogation; no *vrata*s, occasional self-imposed observances; no holydays, no birthdays of Kṛṣṇa, no nights dedicated to Lakṣmī; no sacrifices or modes of worship other than those conformable to the ritual of the Vedas.

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It contains no *māhātmya*s or golden legends, even of the temples in which Viṣṇu is adored.

The fourth book contains all that the Hindus have of their ancient history. It is a tolerably comprehensive list of dynasties and individuals; it is a barren record of events. It can scarcely be doubted, however, that much of it is a genuine chronicle of persons, if not of occurrences. That it is discredited by palpable absurdities in regard to the longevity of the princes of the earlier dynasties, must be granted; and the particulars preserved of some of them are trivial and fabulous. Still, there is an inartificial simplicity and consistency in the succession of persons, and a possibility and probability in some of the transactions, which give to these traditions the semblance of authenticity, and render it likely, that they are not altogether without foundation. At any rate, in the absence of all other sources of information, the record, such as it is, deserves not to be altogether set aside. It is not essential to its credibility, or its usefulness, that any exact chronological adjustment of the different reigns should be attempted. Their distribution amongst the several *yuga*s, undertaken by Sir William Jones, or his *paṇḍit*s, finds no countenance from the original texts, further than an incidental notice of the age in which a particular monarch ruled, or the general fact that the dynasties prior to Kṛṣṇa precede the time of the Great War and the beginning of the *kali* age; both which events we are not obliged, with the Hindus, to place five thousand years ago. To that age the solar dynasty of the princes offers ninety-three descents, the lunar, but forty-five; though they both commence at the same time. Some names may have been added to the former list, some omitted in the latter; and it seems most likely, that, notwithstanding their synchronous beginning, the princes of the lunar race were subsequent to those of the solar dynasty. They avowedly branched off from the solar line; and the legend of Sudyumna, that explains the connexion, has every appearance of having been contrived for the purpose of referring it to a period more remote than the truth. Deducting, however, from the larger number of princes a considerable proportion, there is nothing to shock probability in supposing, that the Hindu dynasties and their ramifications were spread through an interval of about twelve centuries anterior to the war of the *Mahābhārata*, and, conjecturing that event to have happened about fourteen centuries before Christianity, thus carrying the commencement of the regal dynasties of India to about two thousand six hundred years before that date. This may, or may not, be too remote; but it is sufficient, in a subject where precision is impossible, to be satisfied with the general impression, that, in the dynasties of kings detailed in the Purāṇas, we have a record which, although it cannot fail to have suffered detriment from age, and may have been injured by careless or injudicious compilation, preserves an account, not wholly undeserving of confidence, of the establishment and succession of regular monarchies, amongst the Hindus, from as early an era, and for

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as continuous a duration, as any in the credible annals of mankind.

After the date of the great war, the *Viṣṇu Purāṇa* in common with those Purāṇas which contain similar lists, specifies kings and dynasties with greater precision, and offers political and chronological particulars to which, on the score of probability, there is nothing to object. In truth, their general accuracy has been incontrovertibly established. Inscriptions on columns of stone, on rocks, on coins, deciphered only of later years, through the extraordinary ingenuity and perseverance of Mr. James Prinsep, have verified the names of races and titles of princes — the Gupta and Āndhra Rājās, mentioned in the Purāṇas — and have placed beyond dispute the identity of Candragupta and Sandrocottus; thus giving us a fixed point from which to compute the date of other persons and events. Thus, the *Viṣṇu Purāṇa* specifies the interval between Candragupta and the Great War to be eleven hundred years; and the occurrence of the latter little more than fourteen centuries BC, remarkably concurs with inferences of the like date from different premises. The historical notices that then follow are considerably confused; but they probably afford an accurate picture of the political distractions of India at the time when they were written: and much of the perplexity arises from the corrupt state of the manuscripts, the obscure brevity of the record, and our total want of the means of collateral illustration.

The fifth book of the *Viṣṇu Purāṇa* is exclusively occupied with the life of Kṛṣṇa. This is one of the distinguishing characteristics of the Purāṇa, and is one argument against its antiquity. It is possible, though not yet proved, that Kṛṣṇa, as an *avatāra* of Viṣṇu, is mentioned in an indisputably genuine text of the Vedas. He is conspicuously prominent in the *Mahābhārata*, but very contradictorily described there. The part that he usually performs is that of a mere mortal; although the passages are numerous that attach divinity to his person. There are, however, no descriptions, in the *Mahābhārata*, of his juvenile frolics, of his sports in Vṛndāvana, his pastimes with the cow-boys, or even his destruction of the *asuras* sent to kill him. These stories have, all, a modern complexion; they do not harmonize with the tone of the ancient legends, which is, generally, grave, and, sometimes, majestic. They are the creations of a puerile taste and grovelling imagination. These chapters of the *Viṣṇu Purāṇa* offer some difficulties as to their originality. They are the same as those on the same subject in the *Brahma Purāṇa*; they are not very dissimilar to those of the *Bhāgavata*. The latter has some incidents which the Viṣṇu has not, and may, therefore, be thought to have improved upon the prior narrative of the latter. On the other hand, abridgement is equally a proof of posteriority as amplification. The simpler style of the *Viṣṇu Purāṇa* is, however, in favour of its priority; and the miscellaneous composition of the *Brahma Purāṇa* renders it likely to have borrowed these chapters from the *Viṣṇu*. The life of Kṛṣṇa in the *Harivaṁśa* and the *Brahmavaivarta* are, indisputably, of later date.

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The last book contains an account of the dissolution of the world, in both its major and minor cataclysms; and, in the particulars of the end of all things by fire and water, as well as in the principle of their perpetual renovation, presents a faithful exhibition of opinions that were general in the ancient world. The metaphysical annihilation of the universe, by the release of the spirit from bodily existence, offers, are already remarked, other analogies to doctrines and practices taught by Pythagoras and Plato, and by the Platonic Christians of later days.

The *Viṣṇu Purāṇa* has kept very clear of particulars from which an approximation of its date may be conjectured. No place is described of which the sacredness has any known limit, nor any work cited of probable recent composition. The Vedas, the Purāṇas, other works forming the body of Sanskrit literature, are named; and so is the *Mahābhārata*, to which, therefore, it is subsequent. Both Bauddhas and Jainas are adverted to. It was, therefore, written before the former had disappeared. But they existed, in some parts of India, as late as the twelfth century, at least; and it is probable that the Purāṇa was compiled before that period. The Gupta kings reigned in the seventh century. The historical record of the Purāṇa which mentions them was, therefore, later; and there seems little doubt the same alludes to the first incursions of the Mohammedans, which took place in the eighth century; which brings it still lower. In describing the latter dynasties, some, if not all, of which were, no doubt, contemporary, they are described as reigning, altogether, one thousand seven hundred and ninety-six years. Why this duration should have been chosen does not appear; unless, in conjunction with the number of years which are said to have elapsed between the Great War and the last of the Āndhra dynasty, which preceded these different races, and which amounted to two thousand three hundred and fifty, the complier was influenced by the actual date at which he wrote. The aggregate of the two periods would be the *kali* year 4146, equivalent to AD 1045. There are some variety and indistinctness in the enumeration of the periods which compose this total: but the date which results from it is not unlikely to be an approximation to that of the *Viṣṇu Purāṇa*." — WILSON'S *Works*, Vol. VI, 102-12.

Viśoka (Visoka) : One of the eight original properties or perfection of man, called *siddhis*; it means exemption alike from infirmity or grief.

Viśravas (Visravas) : The son of the great sage Pulastya, and father of Kuvera, the deity of wealth.

Viśrutavat (Visrutavat) : A distinguished prince of the family of Ikṣvāku; he was the son of Mahasvat; and took part in great war.

Viśvā (Visva) : A daughter of the patriarch Dakṣa, who was married to Dharma and became the mother of the Viśvadevas.

Viśvabhāvana (Visvabhavana) : A name of Viṣṇu, as creator of the

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universe; meaning one with crude nature.

Viśvācī (Visvachi) : One of the *daivikī apsarasa*s, or divine nymphs who engage in the interruption of the penances of the holy sages.

Viśvadevas (Visvadevas) : A class of deities to whom sacrifices are daily offered. The worship of the Viśvadevas forms a part of the general *śrāddha*s, and of the daily sacrifices of the householder. According to the *Vāyu* this was a privilege conferred on them by Brahmā and the *pitṛ*s, as a reward for religious austerities practised by them upon Himālaya. Their introduction as a specific class seems to have originated in the custom of sacrificing to the gods collectively, or to all the gods, as the name Viśvadevas implies. They appear, however, as a distinct class in the Vedas, and their assumption of the character is therefore of ancient date. The daily offering to them is noticed by Manu. — WILSON'S *Notes to Viṣṇu Purāṇa.*

Viśvagasva (Visvagaswa) : An ancient Rājā of the solar line — the son of Pṛthu.

Viśvagjyotiṣ (Visvagjyotish) : The eldest of the hundred sons of Satajit, who reigned in India in the first *manvantara.*

Viśvajit (Visvajit) : **1.** A king of Hastināpura, the son of Jayadratha; **2.** A king of Magadha, the son of Satyajit.

Viśvakarmā (Visvakarma) : The celestial architect, the Indian Hephæstus, Mulciber, or Vulcan; originally called Tvaṣṭṛ (q.v.). The architect and artist of the gods. He was the son of Vasu Prabhāsa and his wife, the lovely and virtuous *yogsiddha.* He is said in the *VP* to be the author of a thousand arts, the mechanist of the gods, the fabricator of all ornaments, the chief of artists, the constructor of the self-moving chariots of the deities, and by whose skill men obtain subsistence. Sir W. Jones considers Viśvakarmā to be the Vulcan of the Greeks and Romans, being, like Vulcan, the forger of arms for the gods, and inventor of the *agnyāstra,* or fire shaft, in the war between them and the *daitya*s or Titans. — *As. Res.,* Vol. I, 264. See TVAṢṬṚ.

Viśvakarman, Viśvakārya (Visvakarman, Visvakarya) : Two of the seven principal solar rays.

Viśvakena (Visvakena) : **1.** The Manu of the fourteenth *manvantara* according to the lists in the *Matsya* and *Padma Purāṇa*s; **2.** A king of Hastināpura, the son of Brahmadatta.

Viśvāmitra (Visvamitra) : A celebrated *ṛṣi.* According to the *Rāmāyaṇa* he had originally been a kṣatriya and a great warrior, but subsequently practised so many religious austerities in the Himālaya mountains that he ultimately became a brāhmaṇa. His character is therefore somewhat anomalous. Max Müller considers that he opposed the ambition of the brāhmaṇas, and would not submit to their exclusive claims. He at length succeeded in gaining for himself and family the rights for which he

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struggled, and which the brāhmaṇas had previously withheld from all but their own caste. Viśvāmitra, however, was reconciled as soon as he was allowed to share in the profits of the priestly power, and became a favourite hero in Brāhmaṇical tradition.

When Mahārāja Daśaratha was one day discussing with his Councillors the subject of his son Rāma's marriage, Viśvāmitra arrived at the gate of the palace, and desired the doorkeeper to go within and tell the Mahārāja that Viśvāmitra the son of Gādhi, was there. The Mahārāja on hearing the message rose up with his two priests and went out to meet the sage, whom he received with every honour, saying. "Your coming, O great sage, is as grateful to me as *amṛta*, as the fall of rain in the proper season, as the birth of a son to a childless father, as the recovery of lost treasure, as the dawning of a great joy." Viśvāmitra then stated the object of his visit — that Rāma should accompany him back to his hermitage to destroy the *rākṣasas*; an arrangement to which the Mahārāja reluctantly consented. He then acted as *guru* to Rāma and commanded him to slay Tārakā; removing his objections about killing a woman, and providing him with divine weapons and *mantras*. After the marriage of Rāma Viśvāmitra retired to the Himālaya mountains. During a twelve years' famine, Triśaṅku provided food for Viśvāmitra and his family, and the sage being highly pleased, elevated him in his living body to heaven. This legend Wilson thinks is astronomical, and alludes possibly to some reformation of the sphere by Viśvāmitra under the patronage of Triśaṅku, and in opposition to a more ancient system advocated by the school of Vasiṣṭha, q.v. The fact of Viśvāmitra having been both a *ṛṣi* and an officiating priest, is undoubted. If we look to the number of Vedic hymns ascribed to him and to his family, to the long devotion to sacerdotal functions which this fact implies, and to the apparent improbability that a person who had himself stood in the position of a king should afterwards have become a professional priest, we may find it difficult to believe that although (as he certainly was) a scion of royal stock, he had ever himself exercised royal functions. — *OST*, I, 364.

"A kind of consecutive biography of Viśvāmitra is given in the first book of the *Rāmāyaṇa*, of which it forms one of the most interesting episodes. It substance is as follows: Once, when roaming over the earth with his armies, Viśvāmitra came to the hermitage of Vasiṣṭha, and was there received by the saint in the most sumptuous style. Vasiṣṭha could afford to entertain the king in this manner because he possessed a fabulous cow of plenty that yielded him everything he desired. Viśvāmitra becoming aware of the source of Vasiṣṭha's wealth, strongly wished to possess the cow, and asked Vasiṣṭha to sell her to him. The saint however refusing this offer, the king seized her, intending to carry her off by force. But the cow resisted and ultimately displayed her supernatural powers in producing from different parts of her body numerous peoples, and by them destroying the armies of Viśvāmitra. The king then had recourse to the magical weapons he

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possessed, but they were defeated by those of Vasiṣṭha, and to the humiliation thus inflicted on him he then gave vent in exclaiming: 'Contemptible is the might of a kṣatriya; a brāhmaṇa's might alone is might.' And reflecting what he should do in this emergency, he resolved to practise austerities in order to attain the rank of a brāhmaṇa. In consequence he went to the south, and performed severe penance during a thousand years; when at the end of this period the god Brahmā appeared to him, and announced that he had become a *rājarṣi*, or Royal *ṛṣi*. But Viśvāmitra was not satisfied with this degree of promotion, and continued his austerities for another such period. During that time, king Triśaṅku of Ayodhyā, of the family of Ikṣvāku, had determined to perform a sacrifice that would enable him to proceed bodily to heaven, and solicited for this purpose the assistance of Vasiṣṭha, who was the family priest of "all the Ikṣvākus". This saint, however, having declared the scheme of the king impossible, and his sons also having refused to act in their father's place, Triśaṅku told them he would resort to another priest. He applied to Viśvāmitra, who showed his power by performing the sacrifice so much desired by Triśaṅku, and accomplishing his object in spite of the resistance of Vasiṣṭha and his sons, and that of the gods themselves.

This event having caused a serious interruption in the austerities of Viśvāmitra, he proceeded to the forest Puṣkara in the west, to remain undisturbed. It was then the tragic incident related under HARIŚCANDRA occurred. It was in the forest that Śunaḥśepha, saw his uncle Viśvāmitra, and implored him to come to his rescue. Viśvāmitra first commanded fifty of his own sons to offer themselves up as a ransom for their cousin. And on their refusing to do so, cursed them to become outcastes but afterwards taught Śunsaḥśepha two hymns, which if sung by him at the sacrifice would save his life. The liberation of Śunaḥśepha having been effected, and Viśvāmitra having continued his penance for another thousand years, Brahmā conferred on him the dignity of a *ṛṣi*. But not satisfied with this distinction he went on practising still fiercer austerities than ever. These the gods interrupted by sending a heavenly nymph Menakā, who excited his worldly passions; still in the end he attained the rank of a *maharṣi*, or great *ṛṣi*. And after two thousand years of still more rigorous penance which for a time was again interrupted by the allurements of a nymph Rambhā, the gods headed by Brahmā, came to acknowledge that he had now become a *brahmarṣi*, or *Brahman ṛṣi*; and Vasiṣṭha himself was compelled to express acquiescence in the result he had achieved.

The above three paragraphs are abridged from Goldstücker's article in *Chambers' Encyclopaedia*. Many other legends are given in Muir's *OST*, Vol. I. Viśvāmitra's cruel treatment of Hariścandra and his family has already been quoted. (See ŚAIVYĀ). Various versions are given of the legend of Triśaṅku; and of the conflicts between Vasiṣṭha and Viśvāmitra. Professor Lassen, who quotes the stories, makes the following remarks on their

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import:

"The legend of the struggle between Vasiṣṭha and Viśvāmitra embraces two distinct points; one is the contest between the priests and warriors for the highest rank; the other is the temporary alienation of the Ikṣvākus from their family priests. Vasiṣṭha is represented as the exemplar of such a priest; and the story of Kalmāṣapāda is related for the express purpose of showing by an example that the Ikṣvākus, after they had retained him, were victorious; in his capacity of priest he continued to live on, and is the representative of his whole race. We may conclude from the legend that his descendants had acquired the position of family priests to the Ikṣvākus, though neither he himself nor his son Śaktri belonged to their number. Triśaṅku is the first prince who forsook them, and had recourse to Viśvāmitra. His successor Ambarīṣa received support from that personage, as well as from Ṛcīka, one of the Bhṛgus; — a family whose connection with the Kuśikas appears also in the story of Paraśurāma. The hostility between the Ikṣvākus and the family of Vasiṣṭha continued down to Kalmāṣapāda. Viśvāmitra is represented as having intentionally fostered the alienation; while Vasiṣṭha is represented as forbearing (though he had the power) to annihilate his rival.

The conflict between the two rivals, with its motives and machinery, is described in the forms peculiar to the fully-developed epos. To this style of poetry is to be referred the wonder-working cow, which supplies all objects of desire. There is no ground for believing in any actual war with weapons between the contending parties; or in any participation of degraded kṣatriyas, or aboriginal tribes, in the contest; for all these things are mere poetical creations. Besides, the proper victory of Vasiṣṭha was not gained by arms, but by his rod. The legend represents the superiority of the brāhmaṇas as complete, since Viśvāmitra is forced to acknowledge the insufficiency of a warrior's power; and acquires his position as a brāhmaṇa by purely Brāhmaṇical methods.

From Viśvāmitra are derived many of the sacerdotal families which bear the common name of Kauśika, and to which many *ṛṣi*s, famous in tradition belong. As there were also kings in this family, we have here an example of the fact that one of the old Vedic races became divided, and in later times belonged to both of the two higher castes. It appears impossible that any of the aboriginal tribes should have been among the descendants of Viśvāmitra's sons, as the legend represents; and the meaning of the account may therefore be that some of his sons and their descendants accepted the position of priests among these tribes, and are in consequences described as accursed." — *OST*, I, 426.

Viśvāmitras (Visvamitras) : The Viśvāmitras are known as Kuśikas or Kauśikas; that is, they came from Kuś, to this day the name of a river near the Asia Palus, where M. Ferrier found the ruins of a large place called

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Kussan. The Kuśāṇ, he tells us, were a famous Scythian race, who held Balkh in remote antiquity. Sir H. Rawlinson found their bricks, with cuneiform Scythic legends at Susa and in the Persian Gulf. Kuś is largely used in a local nomenclature in Central Asia. The Caspian Sea, Cashgar, Kashmere, Khas-Saks, (Sacæ or Cossaks) Caucas-as (Khas-mountain) Cossæ or Cisü in Persia, the Bal-kash lake and the Kush, and these are but a mere sample, and it is supposed that the Scythians did not come to the Cushites, but that the Cushites colonized Mongolia as they colonized Arabia, Ethiopia and the N. coast of the Indian Ocean. Indra himself is called a son of Kuśika. Fire and Indra-worship seem to have been introduced by the Viśvāmitras and to have supplanted a previous sun-worship of earlier immigrants — *Calcutta Review.*

Viśvarūpa (Visvarupa) : **1.** A name of Viṣṇu; who is both Bhūteśa, 'lord of created things'; and Viśvarūpa, 'universal substance'; he is therefore as one with sensible things subject to his own control; **2.** A name of one of the Rudras.

Viśvasaha (Visvasaha) : **1.** A king of Mithilā, the son of Ilavila; **2.** Another king of Mithilā, the son of Abhyutthi-taṣva, descendant of Rāma.

Viśvasphaṭika (Visvasphatika) : A Rājā of Magadha, who is said to have extirpated the kṣatriyas and elevated fishermen, barbarians, brāhmaṇas, and other castes, to power. His name is sometimes made Viśvasphūrtti.

Viśvavasa (Visvavasa) : One of the sons of Purūravas.

Viśvāvasu (Visvavasu) : In Buddhist mythology the king of the *siddhas*, and father of Malayavatī, the heroine of the Nāgānanda. **2.** One of the chief of the *gandharvas*, or singers and musicians in the Court of Indra.

Viśveṣa (Visvesa) : A daughter of Dakṣa married to Dharma.

Viṭa (Vita) : A character in the Hindu drama not very easily understood. It is necessary that he should be accomplished in the lighter arts, particularly poetry, music, and singing; and he appears indiscriminately as the companion of a man or woman, although in the latter case the female is the courtesan. He is generally represented on familiar and easy, and yet dependent, terms, with his associate, and evinces something of the Parasite of the Greek comedy, but that he is never rendered contemptible. In lexicons the person indicated by the Viṭa is a despicable being of whose character no vestiges occur in the theatrical picture.

Vītahavya (Vitahavya) : A king of Mithilā, the son of Sunaya.

Vitala (Vitala) : The second of the seven divisions of *pātāla*; whose soil is black.

Vitastā (Vitasta) : A river, the modern Jhelum, but still called in Kaśmīra the Vitastā or Hydaspes.

Vitatha (Vitatha) : Unprofitable; a name given to Rājā Bharadvāja, who

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was a sage as well as king.

Vīthi (Vithi) : A division of the planetary sphere.

Vīthi (Vithi) : A play something similar to the Bāṇa; it is in one act and may be performed by one actor, though the *Daśa Rūpaka* admits of two. In either case it is a love-story, carried on in comic dialogue, consisting of equivoque, evasion, enigma, quibble, jest, repartee, wilful misconstruction and misapplication, ironical praise, extravagant endearment, and jocose abuse. It is not very different, perhaps, in character from the *Fabulae Attellanae* of the Tuscans.— WILSON.

Viṭhobā (Vithoba) : A deified sage, very popular, and extensively worshipped in the Poona Deccan.

Vitihotra (Vitihotra) : **1.** The ninth son of Priyavrata, according to the *Bhāgavata*; he is called Putra in the other Purāṇas, and adopted a religious life; **2.** The eldest son of Tālajaṅgha, a Yādava chief.

Vītihotras (Vitihotras) : A branch of the Haihaya tribe.

Vittora (Vittora) : The name of Viṣṇu in one of his minor *avatāras*, as related in some of the Purāṇas. He is represented as retaining on his breast an indelible mark of Bhṛgu's foot, with which the following legend is connected. In a divine assembly Bhṛgu was asked who, of the gods, was the most mighty; he said he would proceed to inquire, and first went to Brahmā, in approaching whom it was usual to pay very respectful obeisance, which on this occasion, Bhṛgu purposely omitted, and experienced in consequence severe reprehension, including copious abuse (for the Hindu gods, like Homer's, are very abusive), from Brahmā, who however became pacified by seasonable apologies. Bhṛgu next proceeded to Śiva, and omitted, as before, the usual tokens of adoration on entering the divine presence; Śiva was still more enraged than Brahmā, but was in like manner pacified by Bhṛgu's apologies. He then repaired to Vaikuṇṭha, the celestial residence of Viṣṇu, whom he found asleep, with Lakṣmī shampooing his feet. Bṛghu knew that the mere omission of respect would not be sufficient to move the gentle god to anger, and to make a trial of his temper he boldly gave the recumbent deity a severe kick on his breast. Viṣṇu awoke, and seeing Bhṛgu arose, and in place of anger, expressed apprehensions that he must have hurt his foot by striking it against his (Viṣṇu's) breast, and proceeded to lament it and to rub and chafe Bhṛgu's foot to remove any consequent pain. 'This, said Bhṛgu, is the mightiest god; he overpowers by the most potent of all arms, affability and generosity?' See MOOR's Hindhu Pantheon, p. 418. — This is a favourite story amongst the brāhmaṇas of the south.

Vituṇḍa (Vitunda) : A demon, the son of Tuṇḍa; the *Padma Purāṇa* contains an account of its destruction by Bhagavatī.

Vivaswat (Vivaswat) : **1.** A Prajāpati; **2.** One of the twelve Ādityas; **3.** The Sun, and father of Vaivasvata Manu.

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Viviṁsatī (Vivinsati) : A prince of the solar dynasty, the son of Viṁsa.

Vraja (Vraja) : One of the sons of Haridhāna and uncle of the Pracetasas.

Vrata (Vrata) : An occasional self-imposed observance or ceremony.

Vṛhadasva (Vrihadaswa) : A Rājā of Bhārata, the father of the celebrated Kuvalayāsva, q.v. [From the Supplement →] A sage who related to king Yudhiṣṭhira the story of Nala. This was done for the purpose of consoling the Pāṇḍava princes in exile, after Yudhiṣṭhira had lost all his possessions in a game of hazard.

Vṛhadbala (Vrihadbala) : A prince of the solar race, the son of Viśrutavat; he was slain in the great war by Abhimanyu, the son of Arjuna.

Vṛhadbhānu (Vrihadbhanu) : A Rājā of Bhārata, the son of Vṛhatkarman.

Vṛhadīśa (Vrihadisha) : **1.** A king of Hastināpura, the son of Ajamīḍha; **2.** One of the five sons of Haryaśva, termed the Pañcālas.

Vṛhadratha (Vrihadratha) : **1.** A Rājā of Bhārata, the son of Bhadraratha; **2.** A son of Uparicara the Vasu; **3.** A son of Tigma of the race of Puru; **4.** The last of the ten Mauryan kings of Magadha, the son of Śaśadharman.

Vṛhannāradīya Purāṇa (Vrihannaradiya Purana) : A modern compilation, erroneously termed a Purāṇa, containing panegyrical prayers addressed to Viṣṇu, and injunctions to observe various rites and keep holy certain seasons in honour of him.

Vṛhaspati/Bṛhaspati (Vrihaspati) : A sage, the son of Aṅgiras, the priest and preceptor of the *devatās*; a teacher of the science of government. He had a handsome wife named Tārā, who was carried off by Soma (the moon), which led to a fierce contest termed the Tārakā war. The *daityas*, *dānavas*, and other foes of the gods took part with Soma; whilst Indra and all the gods were the allies of Vṛhaspati. Peace was not restored till Brahmā interposed and compelled Soma to restore Tārā to her husband. Vṛhaspati was Vyāsa of the fourth *manvantara*.

Vṛhaspati/Bṛhaspati (Vrihaspati) : The Planet Jupiter; described in the *VP* as having a golden car drawn by eight pale-coloured horses.

Vṛhatkarman (Vrihatkarman) : **1.** A prince, the son of Rājā of Bhārata, Bhadraratha; **2.** A king of Hastināpura, son of Vṛhadvasu; **3.** A king of Magadha, son of Sukṣatra.

Vṛhatkṣatra (Vrihatkshtra) : A prince of Bhārata, the son of Bhavanmanya.

Vṛhat-sāma (Vrihat-sama) : A portion of the *Sāmaveda*, created from the southern mouth of Brahmā.

Vṛhatṣaṇa (Vrihastshana) : A Rājā of the solar race after the great war. His father Vṛhadbala, was killed by Abhimanyu.

Vṛjinivat (Vrijinivat) : A Yādava prince, the son of Krosṭṛ.

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Vṛka (Vrika) : **1.** One of the sons of Pṛthu, according to the *Bhāgavata*; **2.** The son of Rājā Ruruka; **3.** A son of Kṛṣṇa.

Vṛkadeva (Vrikadeva) : One of the daughters of Devaka, who was married to Vasudeva.

Vṛkala, Vṛkatejas (Vrikala, Vrikatejas) : Two sons of Sliṣṭi, and grandsons of Dhruva.

Vṛkodara (Vrikodara) : 'Wolf-stomached'; a name of Bhīma, the second of the Pāṇḍavas; in allusion to his voracious appetite; from *vṛka* (a wolf), and *udara* (belly). In the *Mahābhārata* we read, that at the daily meals of the five brothers half of the whole food provided had to be given to Bhīma. — (Ādi-parva, 7161).

Vṛṣa (Vrisha) : **1.** The Indra of the eleventh *manvantara*; **2.** A Yādava chief, the son of Vītihotra.

Vṛṣadarbha (Vrishadarbha) : A Rājā of the solar race, the son of Śivi.

Vṛṣākapi (Vrishakapi) : An appellation of one of the eleven Rudras.

Vṛṣaṇa (Vrishana) : One of the hundred sons of Mahārāja Kārttavīrya.

Vṛṣaparvan (Vrishaparvan) : A powerful *dānava* chief, the son of Kaśyapa and Danu.

Vṛṣasena (Vrishasena) : One of the Aṅga kings, the son of Karṇa.

Vṛṣṇi (Vrishni) : **1.** A Yādava chief, the eldest son of Madhu; **2.** Another Yādava chief, the son of Kuntī or Kumbhī; **3.** A son of Satvata, a Rājā of Mṛttikavatī; **4.** A cousin of the above, the son of Bhajamāna.

Vṛṣṇimat (Vrishnimat) : A Rājā of the solar race, the son of Citraratha.

Vṛṣotsarga (Vrishotsarga) : *Vṛṣa*, a bull, and *utsarga* forsaking, or offering). The Hindus are accustomed at marriages and other ceremonials to let loose a bull, who thenceforward rambles about at will without an owner. No person would presume to appropriate a stray animal of this kind, and many think it a merit to feed him. In large towns, where these bulls are most abundant, they are generally in good case, and numerous enough to be very much in the way, although they are rarely mischievous. They seem to know their privileged character, and haunt the market places and shops with an air of independence. At Benāres they are proverbially abundant, and that city is famed for its *rānrh, sanrh*, and *sirhi*, or widows, bulls, and landing places. — Wilson, *Works*, XI, 20.

Vṛtra (Vritra) : The demon who personifies drought; the cloud enemy of Indra, who imprisons the rain in the storm-cloud. He is represented as false and treacherous as he is malignant. He is termed the chief who hides away the rain-clouds. He constantly appears as the enemy of Indra, who is called Vṛtrahan, the Vṛtra-slayer, Vṛtra became a name applied to any enemy. "The Vṛtra of the Vṛttras denoted the most malignant of adversaries. So

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again Vṛtra the thief is also called Ahi, the throttling snake, or dragon with three heads."*

Who is that, without alarm,
Defies the might of Indra's arm;
That stands and sees without dismay
The approaching Maruts' dread array;
That does not shun in wild affright,
The terrors of the deadly fight?
'Tis Vṛttra, he whose magic powers
From earth withhold the genial showers,
Of mortal men the foe malign,
And rival of the race divine
Whose demon hosts from age to age,
With Indra war unceasing wage,
Who, times unnumbered, crushed and slain,
Is ever newly born again,
And evermore renew the strife
In which again he forfeits life.
Perched on a steep aerial height,
Shone Vṛtra's stately fortress bright.
Upon the wall, in martial mood,
The bold gigantic demon stood,
Confiding in his magic arts,
And armed with store of fiery darts.
And then was seen a dreadful sight,
When god and demon met in fight.
His sharpest missiles Vṛtra shot,
His thunderbolts and lightnings hot
His hurled as thick as rain.

* * * *

And soon the knell of Vṛtra's doom
Was sounded by the clang and boom
Of Indra's iron shower;
Pierced, cloven, crushed, with horridly
The dying demon headlong fell
Down from his cloud-built tower."**

Vyādhi (Vyadhi) : Disease; Represented as the son of Mṛtya, (Death).

Vyādi (Vyadi) : A brāhmaṇa who stopped at the dwelling of Vararūci on one occasion and solicited hospitality, as a stranger weary with long travel. He then became acquainted with Vararūci's wonderful powers of memory —

* Cox, *Mythology of the Aryan Nations.*

** Muir, *OST*, V, 133-5.

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was instructed by him, and became a writer of note on philological topics. — WILSON, III, 165.

Vyāhṛtis (Vyahritis) : The three mystical words, *bhūḥ*, *bhuvar*, *svar*; which, with the monosyllable *oṁ*, and the Vedas, are considered as forms of Vāsudeva (Brahmā), diversifed as to their typical character, but essentially one and the same. The daily prayers of the brāhmaṇa commence with the formula, *oṁ bhūḥ*, *bhuvar*, *svar*; *oṁ* earth, sky, heaven; these three mystical terms called Vyāthṛtis, are scarcely of less sanctity than the *praṇava* itself. Their efficacy, and the order of their repetition preceding the *gāyatrī*, are fully detailed in *Manu*, II. 76-81. In the Mitākṣarā they are directed to be twice repeated mentally, with *oṁ* prefixed to each; *oṁ*, *bhūḥ*, *oṁ bhuvaḥ*, *oṁ svar*; the breath being suppressed by closing the lips and nostrils. — WILSON'S *Notes to Viṣṇu Purāṇa.*

Vyākaraṇa (Vyakarana) : Grammar; an *aṅga* of the Vedas. That a scientific study of Grammar was cultivated at a very early period of Hindu literature is borne out by the testimony of the oldest glossator on the Vedas, Yāska (q.v.) The oldest extant work, however, on Sanskrit Grammar is posterior to the work of Yāska; it is the Grammar of Pāṇini (q.v.) which was criticised by Kātgāya, in the *vārttika*s, these again being commented on and criticised by Patañjali in the *mahābhāṣya*. (See PĀṆINI, where some of the principal later works connected with his system are mentioned.) — GOLDSTÜCKER.

Vyakta (Vyakta) : Visible substance; a form of Viṣṇu.

Vyaṁśa (Vyansa) : A powerful *dānava*, the eldest son of Vipracitti.

Vyāpti (Vyapti) : Universal; the inherent and essential presence of any one thing or property in another, as the deity in the universe, &c. In the Nyāya system of Gautama a *vyāpti* means a pervading rule. It is thus explained by Professor Max Müller: knowledge is a quality of the Self, in the same manner as colour is of light. It is inseparably connected with it, and is explained as the cause of every conception that is expressed in language. Knowledge is either remembrance or perception. Perception is two-fold, right or wrong. Right perception represents the thing such as it is, silver as silver. Wrong perception represents the thing as the thing is not, mother o'pearl as silver. Right perception is four-fold, sensuous, conclusive, comparative, and authoritative. It is produced by the senses, by inferring, by comparing, and by revealed authority.

The different kinds of sensuous perception arise from the different ways in which the organs of sense are brought into contact with their objects, which objects may be either substantial matter, or qualities and actions, as inherent in substance, or the genus as inherent in substances, qualities and actions.

After sensuous knowledge comes conclusive knowledge, which is gained

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by means of inferring. Conclusive knowledge is for instance, "This mountain is a volcano", whereas our sensous perception is only that the mountain smokes. In order to arrive from this at the conclusion that it is a volcano, we must be in possession of what is called a pervading rule or a *vyāpti*. This smoke is inseparably connected with fire, or as the Hindu calls it, that smokiness is pervaded by fieriness, that wherever there is smoke there is fire. If we possess this *vyāpti*, which we may remember by such instances as a culinary hearth, &c., then in order to arrive at conclusive knowledge we only require consideration (*parāmarśa*), in order to find out in any sensuous impression something which can be pervaded, something which can make the mountain the member of a *vyāpti*, this something being in our case the smoke. If we know that the smoke which we perceive is qualified to become part of a *vyāpti* (this *vyāpti* being 'wherever there is smoke there is fire'), then we know conclusively that this mountain is fiery because it smokes.

The conditions under which it is allowed to form a *vyāpti*, that is to say to form Universals, have occupied the attention of Hindu philosophers more than any other point in Logic. They distinctly exclude the mere accumulation of observations. For things they say may be together a hundred times and may still not be mutually inherent. They make exceptions for practical purposes. Their repeated observations may be turned into a general rule, but not in philosophical discussions. Volumes after volumes have been written on this subject, and though I do not believe they will throw new light on the question of the origin of Universals, yet they would furnish a curious parallel to the history of the European intellect.*

Vyāsa (Vyasa) : A great brāhmaṇa sage who lived in the forest, and by a long course of religious penances had become emaciated and hideous in appearance. He is described as the son of Parāśara and a fish girl named Matsya, who was employed as a ferry woman in one of the many small rivers which intersect eastern Bengal, and flow into the Brahmaputra. His original name was Kṛṣṇa Dvaipāyana, but having become famous as the compiler of the *Mahābhārata*, and the Vedas, he is generally known by the name of Vyāsa, or "the arranger". Among all the brāhmaṇa sages of antiquity famous for their learning, their austerities, and their miracles few can be compared with the *ṛṣi* Vyāsa. The following legend is related to show that he was the direct ancestor of the Kauravas and Pāṇḍavas who fought in the great war; but is considered by Mr. Wheeler to be open to the gravest suspicion. After the death of Rājā Vicitravīrya (q.v.) his widows were filled with sorrow, because they had no son to perpetuate the race of Bharata. The custom was that when a man died without issue, his brother or near kinsman should marry his widows. The Rānī Styavatī therefore applied to Bhīṣma, who refused on account of his vow. She then requested the sage Vyāsa to take his place. He proceeded to the palace of Hastināpura

* *Indian Logic, Outline of the Necessary Laws of Thought*, by Archbishop of York, 286-90.

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and fulfilled the wishes of the Rānī; but his presence filled the widows with terror. The first shut her eyes when she beheld him, and she gave birth to a son who was blind, and who was named Dhṛtarāṣṭra; and the second widow was so white with fear that she gave birth to a son who was pale, and who was named Pāṇḍu. Then Satyavatī requested Vyāsa to become the father of a third son who should be without blemish; and the first widow would not go to him, but arrayed her maid-servant in garments of her own, and sent her to the sage in her stead; and the servant gave birth to a third son who was named Vidura. Thus were born three sons to the royal house at Hastināpura; viz.:

Dhṛtarāṣṭra the blind; Pāṇḍu, the pale; and Vidura, the slave-born.

Vyāsas (Vyasas) : Arrangers of the Vedas in every *dvāpara* age; twenty-eight are enumerated: The following is the list contained in *Viṣṇu Purāṇa*:

"Twenty-eight times have the Vedas been arranged by the great *ṛṣi*s in the Vaivasvata *manvantara* in the *dvāpara* age; and, consequently, eight and twenty Vyāsas have passed away; by whom, in their respective periods, the Veda has been divided into four. In the first *dvāpara* age, the distribution was made by Svayambhū (Brahmā) himself; in the second, the arranger of the Veda (Veda-vyāsa) was Prajāpati (or Manu); in the third, Uśanas; in the fourth, Bṛhaspati; in the fifth, Sāvitrī; in the sixth, Mṛtyu (Death, or Yama); in the seventh, Indra; in the eighth, Vasiṣtha; in the ninth, Sārasvata; in the tenth, Tridhāman; in the eleventh, Trivṛṣan; in the twelfth, Bharadvāja; in the thirteenth, Antarikṣa; in the fourteenth, Vaprīvan; in the fifteenth, Trayyāruṇa; in the sixteenth, Dhanañjaya; in the seventeenth, Kṛtañjaya; in the eighteenth, Ṛṇajaya; in the nineteenth, Bharadvāja; in the twentieth, Gautama; in the twenty-first, Uttama, also called Harvātman; in the twenty-second, Vena, who is literary named Rājasravas; in the twenty-third, Saumaṣuṣmāyana also Tṛṇabindu; the twenty-fourth, Rikṣa, the descendant of Bhṛgu who is known also by the name Vālmīki; in the twenty-fifth, my father, Śakti, was the Vyāsa; I was the Vyāsa of the twenty-sixth *dvāpara*, and was succeeded Jātūkarṇa; the Vyāsa of the twenty-eighth, who followed him, was Kṛṣṇa Dvaipāyana. These are the twenty-eight elder Vyāsas, by whom, in the preceding *dvāpara* ages, the Veda has been divided into four. In the next *dvāpara*, Drauṇī (the son of Droṇa) will be the Vyāsa, when my son, the *muni* Kṛṣṇa Dvaipāyana, who is the actual Vyāsa, shall cease to be (in that charater)."

"A similar list is given in the *Kūrma* and *Vāyu Purāṇa*s. Many of the individuals appear as authors of different hymns and prayers in the Vedas; and it is very possible that the greater portion, if not all of them, had a real existence, being the framers or teachers of the religion of the Hindus before a complete ritual was compiled."— WILSON's *Notes to VP.*

Vyavasāya (Vyavasaya) : Perseverance. One of the allegorical sons of Dharma.

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Vyaya (Vyaya) : A name of Pradhāna — meaning "that which may be expended".

Vyāyoga (Vyayoga) : A dramatic representation of some military transaction, in which no part of the interest is derived from female participation; the sentiment of love is consequently excluded from it, and it admits of no comic intermixture. It is restricted to one act, one action, and a duration of one day, and the hero should be a hero or a demi-god. — WILSON, *Works*, XI, p. xxviii.

Vyoman (Vyoman) : A Rājā of the solar race, the son of Daśārha.

Vyuṣṭa (Vyushta) : A name of Day: night is called Uṣā, and the interval between them, Sandhyā.

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Yādavas (Yadavas) : The descendants of Yadu, the eldest son of Yayāti and Devayāṇī. A nomad race who grazed cattle and made butter, and occasionally migrated to different places accompanied by their cows and waggons. The time and circumstances under which they first entered Hindustān are alike unknown. At the birth of Kṛṣṇa they appear to have settled in the neighbourhood of the city of Mathurā, the modern Muttra, on the banks of the river Jumnā, and about a hundred and twenty miles to the south of the site of the ancient city of Hastināpura. They dwelt on both sides of the river, in the village of Vṛndāvana on the western bank, and in the country of Gokula on the opposite shore. They afterwards migrated to Dvārakā, on the western coast of the peninsula of Guzerat, above seven hundred miles from Hastināpura.

Kṛṣṇa belonged to this tribe; and many mythical details seem to have been connected with its history for the purpose of exalting the tribe from which the favourite deity sprung. It is plain that great violence and disorder prevailed wherever the Yādavas settled. They were induced by Kṛṣṇa to renounce the worship of Indra and substitute the mountain Govardhana in his place; an incident which Mr. Wheeler thinks seems to imply a conflict between a low Fetische worship, and the worship of the Vedic deities.

The Purāṇas describe the destruction of the whole tribe in a drunken affray at Prabhāsa. The *Mahābhārata* says that all the Yādavas were slaughtered by the curse of the three *ṛṣi*s, and all the sons and grandsons of Kṛṣṇa were among the slain.

"The Rājās of Vijayanagar, who in the fifteenth century of the Christian era maintained a supremacy over the whole of the country south of the Kṛṣṇa river, and thus possessed the last great Hindu empire which was established in India, claimed to be descendants of the Yādava tribe; and it is a curious fact that it was from one of the decayed chieftains of this fallen dynasty that the East India Company obtained, in the first half of the seventeenth century, the grant of land on the coast of Coromandel on which stands the modern city of Madras. The original grant on a gold plate appears to have been preserved for more than a century; but was finally lost in 1746 when Madras was captured by the French under Labourdonnais." — WHEELER. [From the Supplement →] The Yādavas, Jādavas, Jados, or Jāṭs, are a race widely spread throughtout India. The principal branches were formerly settled in the west of Mālwā, Rājpūtāna, and Guzerat. The Jharejas of Cutch pretend to be of Yādava origin; so do the Jāṭs of Bhurtpore; and even the Hindu Rājās of Mysore claim to spring from this race. — F. JOHNSON.

Yadu (Yadu) : The eldest son of Yayāti, and ancestor of the Yādavas, when

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Yayāti ceased to reign he installed his youngest son Puru in the sovereignty, and consigned the southern districts of the kingdom to Yadu.

Yadugiri (Yadugiri) : A celebrated place of pilgrimage in Mysore, now called Melkoṭe. Vaiṣṇava brāhmaṇas still congregate there in numbers. The Purāṇas assign a great antiquity to the locality and connect many legends with it.

Yāja (Yaja) : A brāhmaṇa of distinguished attainments to whom king Drupada was referred when he was seeking to obtain a son. The king promised Yāja ten million of kine; and with much reluctance Yāja undertook to direct a sacrificial ceremony by which the king should contain offspring and called his younger brother to his assistance. When the rite had reached the proper period, the queen was invited to partake of it, but she had not completed her toilet and begged the brāhmaṇas to delay the ceremony. It was too late, and the sacrifice proceeding without her, the children were born independent of her participation. — WILSON, III, 326.

Yajña (Yajna) : Sacrifice; the character of Brāhmaṇical sacrifice is thus expressed by Dr. Haug, in the *Introduction to the Aitareya Brāhmaṇa*.* "The sacrifice is regarded as the means for obtaining power over this and the other world, over visible as well as invisible beings, animate as well as inanimate creatures. Who knows its proper application, and has it duly performed, is in fact looked upon as the real master of the world: for any desire he may entertain, even if it be the most ambitious, can be gratified; any object he has in view can be obtained by means of it. The *yajña* taken as a whole is conceived to be a kind of machinery, in which every piece must tally with the other; or a sort of large chain in which no link is allowed to be wanting; or a staircase by which one may ascend to heaven; or as a personage, endowed with all the characteristics of the human body. It exists from eternity and proceeded from the Supreme Being (Prajāpati or Bramā *neuter*), along with the *traividyā*, i.e., the three-fold science. The creation of the world was even regarded as the fruit of a sacrifice performed by the Supreme Being. The *yajña* exists as an invisible thing at all times. It is like the latent power of electricity in an electrifying machine, requiring only the operation of a suitable apparatus in order to be elicited. It is supposed to extend, when unrolled from the *āhavanīya* or sacrificial fire (into which all oblations are thrown), to heaven, forming thus a bridge or ladder, by means of which the sacrifice can communicate with the world of gods and spirits, and even ascend when alone to their abodes."

Yajña (Yajna) : Sacrifice; an allegorical son of the patriarch Rūci, said to have been married to his sister Dakṣiṇā, 'donation' to brāhmaṇas. At the spoiling of Dakṣa's sacrifice Yajña was decapitated, and afterwards became

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* Vol. I, p. 73.

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the constellation Mṛgaśiras, being elevated to the planetary region by Brahmā.

Yajñabāhu (Yajnabahu) : The name of one of the sons of Priyavrata, as given in the *Bhāgavata*. See AGNIBĀHU.

Yajñadatta (Yajnadatta) : A youth who was unintentionally slain by king Daśaratha when hunting on the banks of the Sarayū, the sleepy river. This affecting incident is well told in Miss Richardson's *Iliad of the East*; but can only be briefly given here. Daśaratha related the story himself to Kauśalyā, to account for the afflictions which befel him in his old age.

Thou art just, O Brahmā! I heard an old man once on his death bed — as I am now on mine — cry with his feeble arms extended yearningly; 'Come to me, my son!' and there was no answer; and the fault was *mine*. Listen Kauśalyā, it was long ago. I had not learnt the fellowship of all living things; suffering had not taught me mercy, nor sorrow, love. I was wont to seize my bow and arrows, and start for the chase. . . . Stealthily preparing my bow from behind my ambush, I shot off an arrow in the direction of the sound. There was a second's pause, and then, O horror! the calm beauty of the even was rendered hideous by a *human* shriek!. . . . Trembling with anguish and remorse, I sprang forth from my hiding place, and found a poor youth stretched on the river's brink; bleeding. I wrung my hands and cursed the hour of my bith. 'Tell me, stranger, faltered the dying boy, what cause of hatred have I given you? I who love all living creatures. Willingly I have done wrong to none. I live here with my aged father; he is blind and I wait on him. I came here with my pitcher to seek water for him. Alas, when I am dead who will care for the old blind man? O cruel stranger, why you been thus pitiless.'

"Blinded with tears I sought to sustain him." Daśaratha then explained that he mistook the sound, and thought he shot at an elephant drinking. In deep distress he besought the youth to live — not to die !. . . . The spirit of Yajñadatta appeared to comfort the aged father in his grief. Daśaratha tended him lovingly in his last hours.

Yajñaha (Yajnaha) : A name of Śiva; from his having disturbed the sacrifice of Dakṣa, his father-in-law, who had omitted to invite him to the ceremony. Śiva sent Vīrabhadra and a host of attendants to Dakṣa's sacrifice, where they overturned and defiled the altars, and beat and mutilated the sages and gods who had been invited. The occurrence is a favourite subject of sculpture in the cave temples of the south of India. — F. JOHNSON.

Yajñas (Yajnas) : Five are enumerated, which are translated great sacrifices, or great obligations: *Brahmayajña*, sacred study; *Pitṛyajña*, libations to the manes; *Devayajña*, burnt offerings to the gods, *Baliyajña*, offerings to all creatures; *Nṛyajña*, hospitality.

The *Prajāpatiyajña*, propagation of offspring, and *Satyayajña*, observance

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of truth, are apparently later additions. — WILSON's *Notes to VP.*

Yajñasena (Yajnasena) : A name of Rājā Drupada.

Yajñaśrī (Yajnasri): One of the Āndhrabhṛtya Rājās: the son of Svaskandha.

Yājñavalka (Yajnawalka) : A teacher of the *Ṛgveda.*

Yājñavalkya (Yajnawalkya): A celebrated ascetic, the pupil of Vaiśampāyana who adored the sun until the luminary in the form of a horse, appeared to him, and imparted to him the text of the *Yajus* called *ayātayāma* (unstudied), which were unknown to Vaiśampāyana. It was Yājñavalkya who officiated as one of the Hotṛs, and cooked the sacrifice at the great *rājasūya* of Yudhiṣṭhira. Professor Max Müller observes "that it would be a mistake to call Yājñavalkya the author, in our sense of the word of the *Vājasaneya Saṁhitā* and the *Śatapatha Brāhmaṇa*. But we have no reason to doubt that it was Yājñavalkya who brought the ancient *mantras* and *Brāhmaṇas* into their present form."—*ASL.* "Yājñavalkya Vājasaneya was evidently a man of great influence, a leader of public opinion in his day; and one longs to know when he lived. But this is a subject still requiring much elucidation as may be seen in the Introduction to Professor Goldstücker's Pāṇini." — MRS. MANNING, *A&MI.*

Yajurveda (Yajur Veda) : "The history of the *Yajurveda* differs insofar from that of the other Vedas, as it is marked by a dissension between its own schools, far more important than the differences which separated the schools of each other Veda. It is known by the distinction between a *Yajurveda*, called the *Black,* and another, called the *White Yajurveda.* Tradition, especially that of the Purāṇas, records a legend to account for it. Vaiśampāyana, it says, the disciple of Vyāsa, who had received from him the *Yajurveda*, once having committed an offence, desired his disciples to assist him in the performing of some expiatory act. One of these, however, Yājnavalkya, proposed that he should alone perform the whole rite; upon which, Vaiśampāyana, enraged at what he considered to be the arrogance of Yājnavalkya, uttered a curse on him, the effect of which was, that Yājñavalkya disgorged all the *Yajus* texts he had learned from Vaiśampāyana. The other disciples, having meanwhile been transformed into partidges (*tittirī*), picked up these tainted texts, and retained them. Hence these texts are called *Taittirīyas.* But Yājñavalkya, desirous of obtaining other *Yajus* texts, devoutly prayed to the Sun, and had granted to him his wish — 'to possess such texts as were not known to his teacher'. And because the Sun on that occasion appeared to Yājñavalkya in the shape of a horse (*vāja*), those who studied these texts were called *Vājins.* That part of this legend was invented merely to account for the name of the *Taittirīyas,* after whom a Saṁhitā and *Brāhmaṇa* of the *Black Yajurveda*, and for that of the Vājasaneyins, after whom the Saṁhitā of the *White Yajurveda* is named, is clear enough. Nor is greater faith to be placed on it when it implies that the origin of this dissension ascended to the very oldest period of the

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Yajurveda; for there is strong reason to assume that the division took place even after the time of the grammarian Pāṇini (q.v.). But so much in it is consistent with truth — that the *Black Yajurveda* is the older of the two; that the *White Yajurveda* contains texts which are not in the Black; and that, compared to the motley character of the former, it looks 'white', or orderly. This motely character of the *Black Yajurveda*, however, arises from the circumstance, that the distinction between a *mantra* and *Brāhmaṇa* portion, is not so clearly established in it as the other Vedas; hymns and matter properly belonging to the *Brāhmaṇa*s there being intermixed. This defect is remedied in the *White Yajurveda*; and it points, therefore, to a period when the material of the old *Yajuṣ* was brought into a system consonant with prevalent theories, literary and ritual.

The contents of both divisions of the *Yajurveda* are similar in many respects. Two of the principal sacrifices of which they treat are the *darśapūraṇamāsa*, or the sacrifice to be performed at new and full moon, and the *aśvamedha*, or the horse-sacrifice, at the performance of which 609 animals of various descriptions, domestic and wild, were tied to 21 sacrificial posts. A *puruṣamedha*, or man-sacrifice, unknown to the other Vedas, is also mentioned in it; its character, however, is symbolical.

The text of the Black *Yajurveda* is extant in the recension of two schools — that of Āpastamba, to which the *Taittrīya Saṁhitā* belongs, and that of Caraka. The former, which is in course of publication — the first volume and part of the second having been already published, with the commentary of Mādhavācārya (Sāyaṇa), by Dr. E. Roer and E.B. Cowell in the *Bibliotheca Indica* (Calcutta, 1860-4) — consists of seven *kāṇḍa*, or books, which comprise 44 *prapāṭhaka*, or chapters sub-divided into 651 *anuvāka*, or sections, and containing 2,198 *kāṇḍikā*s, or portions.

The *Vājasaneyī-Saṁhitā*, or the Saṁhitā of the *White Yajurveda*, exists in the recension of the Mādhyandina and Kāṇva school. In the former — the text of which, apparently also with the commentary of Mahīdhara, has been edited by Professor A. Weber (Berlin,1852) — this Saṁhitā has 40 *adhyāya*s, or books, sub-divided into 303 *anuvāka*s, with 1975 *kāṇḍikā*s.

The Principal *Brāhmaṇa* of the *Black Yajurveda* is the *Taitirīya Brāhmaṇa*, which, with the commentary of (Mādhava) Sāyaṇa, is in the course of publication by Baboo Rajendralāla Mitra — the first volume and part of the second having already appeared in print (Calcutta, 1860-5) in the *Bibliotheca Indica*. That of the *White Yajurveda* is the *Śatapatha Brāhmaṇa*, the most complete and systematic of all *Brāhmaṇa*s. Its text, with a semblance of the commentary of Sāyaṇa, has been edited by Professor A. Weber (Berlin, 1855). — *Chambers' Encyclopaedia*, Vol. IX, p. 727.

Yajuṣ (Yajush) : The *Yajurveda*.

Yakṣa (Yaksha) : The son of Khasā and parent of the *yakṣa*s, as his brother Rākṣasa was of the *rākṣasa*s.

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Yakṣas (Yakshas) : Minor deities; inferior divinities. Demi-gods especially attendant on Kuvera, and employed by him on the care of his garden and treasures.

Yakṣiṇīs (Yakshinis) : Female *yakṣas*; Kālidāsa, in the *Meghadūta*, describes the toilet of the *yakṣiṇīs* through the six seasons of the year by mentioning as the selected flowers those peculiar to each period. Thus the Lotus blooms in Sūrat, or the sultry season, two months of our autumn; the *Kunda* (Jasmine) in *Śiśira* or the Dewy season; the *Lodh* (Symplocos racemosa) is in blossom in *Hemanta* or winter; the *Kuruvaka* (crimson amaranth) in *Vasanta,* or spring; the *Śiriśa* (Mimosa) in the hot months, or *Grīṣma*; and the *Nīpa* or *Kadamba*, at the setting in of the rains. While the sole occupation of the goddesses is said to be pleasure and dress, we cannot help being pleased with the simplicity and propriety of taste which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty. — WILSON.

Yama (Yama) : **1.** One of the minor *dvīpas*; **2.** A watch of the day or night.

Yama (Yama) : The monarch of the *pitṛs* and judge of the dead — the Pluto of Hindu mythology. [From the Supplement →] Indeed he combines the offices of Pluto and Rhadamanthus. [From the main text →] He is represented to be the son of the Sun.

"Yama is the son of Vivasvat, and of Saraṇyū, the immortal daughter of Tvaṣṭṛ. He is elsewhere said to have been one of the original pair of human beings, and to have sprung from the *gandharva*, a deity of the atmosphere, and his wife. In the same hymn he is said to have resisted the solicitations of his twin sister Yamī to form a sexual union with her for the continuation of the species. He was the first of mortals who died, and discovered the way to the other world; he guides other men thither, and assembles them in a home which is secured to them for ever. In one place he is represented as carousing with the gods under a leafy tree. He is a king and dwells in celestial light, in the innermost sanctuary of heaven, where the departed behold him associated in blessedness with Varuṇa. He grants luminous abodes in heaven to the pious, who dwell with him in festive enjoyment.

"In the *Ṛgveda* is nowhere represented (as he is in the later Indian Mythology), as having anything to do with the punishment of the wicked. Nevertheless, Yama is still, to some extent, an object of terror. He is represented as having two insatiable dogs, with four eyes and wide nostrils, which guard the road to his abode, and which the departed are advised to hurry past with all possible speed. These dogs are said to wander about among men as his messengers, for the purpose of summoning men to the presence of their master, who is in another place identified with death, and is described as sending a bird as the herald of doom. Again, death is said to be the messenger of Yama, who conveys the spirits of men to the abode of their forefathers.

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"To great king Yama homage pay,
Who was the first of men that died,
That crossed the mighty gulf, and spied
For mortals out the heavenly way.

No power can ever close the road
Which he to us laid open then,
By which in long succession, men
Ascend to his sublime abode.

By it our fathers all have passed:
And that same path we too shall trace,
And every new succeeding race
Of mortal men, while time shall last.

The god assembles round his throne
A growing throng, the good and wise
All those whom, scanned with searching eyes,
He recognizes as his own.

Departed mortal, speed from earth
By those old ways thy sires have trod;
Ascend, behold the expectant god,
Who calls thee to a higher birth.

First must each several element
That joined to form thy living frame
Flit to the region whence it came,
And with its parent source be blent.

Thine eye shall seek the solar orb,
Thy life-breath to the wind shall fly,
Thy part ethereal to the sky;
Thine earthy part shall earth absorb.

Thine unborn part shall Agni bright
With his beingnest rays illume;
And guide it through the trackless gloom
To yonder sphere of life and light.

All imperfections leave behind;
Assume thine ancient form once more,
Each limb and sense thou hadst before,
From every earthly taint refined.

And now with heavenly glory bright,
With life intenser, nobler, blest,
With large capacity to taste
A fuller measure of delight.

Thou there once more each well known face
Shalt see of those thou lovedst here;

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Thy parents, wife, and children dear,
With rapture shalt thou soon embrace.

The good which thou on earth hast wrought,
Each sacrifice, each pious deed,
Shall there receive its ample meed;
No worthy act shall be forgot.

In those fair realms of cloudless day
Where Yama every joy supplies,
And every longing satisfies
Thy bliss shall never know decay.

— MUIR, *OST*, V, 329.

Yama (Yama) : The first of the eight stages of Yoga, being self-government, of which five kinds are specified:

1. Freedom from any wish to injure others.
2. Truth in reference to words and thoughts.
3. Freedom from appropriation of other's property in thought, word or deed.
4. The subjection of one's members in order to overcome desire.
5. Renunciation of all indulgence of pleasure.

[From the Supplement →] Yama is also one of the *lokapālas*, or guardians of the world; his district is the South.

Yama-gītā (Yama-gita) : The song of Yama; a name given to the seventh chapter of the third book of the *Viṣṇu Purāṇa*.

Yamas (Yamas) : Moral duties; five acts of restraint; absence of cruelty or violence, (*ahiṁsā*), honesty (*asteya*), truth (*satya*), chastity (*brahmacarya*), disinterestedness (*aparigraha*).

Yamas (Yamas) : Twelve deities, sons of Yajña and Dakṣiṇā.

Yamī (Yami) : **1.** A daughter of Dakṣa and wife of Dharma; **2.** A daughter of the sun, the twin sister of Yama; she became the Yamunā river.

Yamunā (Yamuna) : A celebrated river, described in the Purāṇas as the daughter of the sun. There is a legend that Balarāma compelled the river to change its course and follow him in his wanderings which Wilson thinks may allude to the construction of canals from the Jumnā, for the purposes of irrigation.

Yaśas (Yasas) : A son of Dharma.

Yāska (Yaska) : A predecessor of Pāṇini (q.v.) and author of *Nirukta*, explaining different Vedic words. Yāksa was also the author of a Commentary which bears the name of *Nirukta*. "Besides the great importance which Yāksa's *Nirukta* possesses for a proper understanding of the Vedic texts; it is valuable also on account of several discussions which it raises on

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grammatical and other questions: and on account of the insight it affords us into the scientific and religious condition of its time." — GOLDSTÜCKER.

Yaśodā (Yasoda) : **1.** The daughter of king Samoravīra, who was married to Vardhamāna, who afterwards became the twenty-fourth *tīrthaṁkara* of the Jains, Mahāvīra.

Yaśodā (Yasoda) : **2.** The nurse of Kṛṣṇa; who was conveyed at his birth to the bed of Yaśodā, by his father Vasudeva, and her own new born infant Yoganidrā, removed to the bed of Devakī, and destroyed by Kaṁsa.

Yaśodharā (Yasodhara) : The wife of Sahiṣṇu and mother of Kāmadeva.

Yati (Yati) : One of the sons of Nahuṣa and brother of Yayāti.

Yātudhānas (Yatudhanas) : A designation given in the *Ṛgveda* to a class like the *dasyu*s and *rākṣasa*s, all of whom are described as destitute of or averse to religious ceremonies, practising different rites, haters of prayer, inhuman, godless, ferocious-looking or with fierce eyes; as flesh-eaters of human and of horse-flesh, as monstrous in form, and possessed of magical or super-human powers. — MUIR, II, 428. Yet Vasiṣṭha himself, the very type of the Āryan brāhmaṇa, when in feud with Viśvāmitra, is called not only an enemy, but a Yātudhāna, and other names, which in common parlance, are only bestowed on barbarian savages and evil spirits, — II, 389. In the *Ṛgveda* we read 'the Yātudhānas who gloat on the bloody flesh of men or horses, and steal the milk of the cow, O Agni, cut off their heads with thy fiery sword.' — *Ib.*, 391.

Yaudheya (Yaudheya) : The wife of Yudhiṣṭhira and mother of Devaka.

Yaugandharāyaṇa (Yaugandharayana) : The chief minister of king Vatsa.

Yavanas (Yavanas) : Ionians or Greeks. The term Yavanas, though in later times applied to the Mohammedans, designated formerly the Greeks. They are placed by the *VP* in the west of Bhārata. [From the Supplement →] "The term Yavanas is in modern times applied to Mahommedans of every description; but in works prior to the Mahommedan era, some other people must be intended. The interpretation of the word by Sir W. Jones is, Ionians or Asiatic Greeks; and there are some considerations in its favour, although the chief argument in its behalf is the difficulty of attaching it to any other people. — WILSON.

Yavinara (Yavinara) : A king of Hastināpura, the son of Dvinudha and grandson of Hastin.

Yaviṣṭha (Yavistha) : The ever-young; a name of Agni.

Yayāti (Yayati) : The son of Rājā Nahuṣa. He had two wives, Devayāṇī, the daughter of Uśansas, and Śarmiṣṭhā, the daughter of Vṛṣaparvan; of whom this genealogical verse is recited: "Devayāṇī bore two sons, Yadu and Turvasu. Śarmiṣṭhā, the daughter of Vṛṣaparvan, had three sons, Druhyu, Anu, and Pūru." Through the curse of Uśanas, Yayāti became old and infirm

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before his time; but, having appeased his father-in-law, he obtained permission to transfer his decrepitude to any one who would consent to take it. He first applied to his elder son, Yadu, and said. "Your maternal grandfather has brought this premature decay upon me. By his permission, however, I may transfer it to you for a thousand years. I am not yet satiate with worldly enjoyments, and wish to partake of them through the means of your youth. Do not refuse compliance with my request." Yadu, however, was not willing to take upon him his father's decay; on which, his father denounced an imprecation upon him, and said: "Your posterity shall not possess dominion." He then applied, successively, to Druhyu, Turvasu, and Aṇu, and demanded of them their juvenile vigour. They all refused, and were, in consequence, cursed by the king. Lastly, he made the same request of Śarmiṣṭhā's youngest son Puru, who bowed to his father, and readily consented to give him his youth, and receive, in exchange, Yayāti's infirmities, saying that his father had conferred upon him a great favour.

The king Yayāti being, thus, endowed with renovated youth, conducted the affairs of State for the good of his people, enjoying such pleasures as were suited to his age and strength, and were not incompatible with virtue. He formed a connexion with the celestial nymph Viśvācī, and was wholly attached to her, and conceived no end to his desires. The more they were gratified, the more ardent they became; as it is said in this verse: "Desire is not appeased by enjoyment: fire fed with sacrificial oil becomes but the more intense. No one has ever more than enough of rice, or barley, or gold, or cattle, or women. Abandon, therefore, inordinate desire. When a mind finds neither good nor ill in all objects, but looks on all with an equal eye, then everything yields it pleasure. The wise man is filled with happiness, who escapes from desire, which the feeble-minded can with difficulty relinquish, and which grows not old with the aged. The hair becomes grey, the teeth fall out, as man advances in years; but the love of wealth, the love of life, are not impaired by age." "A thousand years have passed," reflected Yayāti, "and my mind is still devoted to pleasure: everyday my desires are awakened by new objects. I will, therefore, now renounce all sensual enjoyment, and fix my mind upon spiritual truth. Unaffected by the alternatives of pleasure and pain, and having nothing I may call my own, I will, henceforth, roam the forests with the deer."

Having made this determination, Yayāti restored his youth to Puru, resumed his own decrepitude, installed his youngest son in the sovereignty, and departed to the wood of penance (Tapovana). To Turvasu he consigned the south-east districts of his kingdom; the west, to Druhyu; the south, to Yadu; and the north, to Aṇu; to gevern, as viceroys, under their younger brother Puru, whom he appointed supreme monarch of the earth." — *VP.*

A different account is given in the *Padma Purāṇa*. It is there said that Yayāti was invited by Indra to heaven, and conveyed on the way thither by Mātali, Indra's charioteer. For the conversation that took place between

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them, see MĀTALI; the result was that Yayāti returned to earth, where, by his virtuous administration he rendered all his subjects exempt from passion and decay: Yama complained that men had ceased to die, and Indra sent Kāmadeva and his daughter Aśruvindumatī to endeavour to excite passion in the breast of Yayāti; they succeeded, and it was then the aged king asked his sons to give him their youth in exchange for his decreptitude. As related above they all refused except Puru, the youngest. Not long after Yayāti proceeded with his subjects to Indra and ultimately to the abode of Viṣṇu. — WILSON, III, 37.

Yedillian (Yedillian) : The wife of Ladurlad. It was on the latter that Southey makes the terrible curse of Kehama to rest. Ladurlad was at this time a widower, but his beloved daughter Kaliyal was miraculously preserved to him, and afforded him some solace amidst his wanderings and sufferings, so well depicted in Southey's poem. When at length by the descent of the Ganges to the earth the father and daughter are enabled to escape to Mount Meru and find a place of rest beyond the influence of Kehama's Curse, and then the long-lost Yedillian returns to him in this bower of bliss to complete his happiness. The scene is so affectingly described that the whole passage may be quoted:

Three happy beings are there here,
The Sire, the Maid, the Glendoveer;
A fourth approaches, . . . who is this
That enters in the Bower of Bliss?
No form so fair might painter find
Among the daughters of mankind;
For death her beauties hath refined,
And unto her a form hath given
Framed of the elements of Heaven;
Pure dwelling place for perfect mind.
She stood and gazed on Sire and Child;
Her tongue not yet has power to speak,
The tears were streaming down her cheek;
And when those tears her sight beguiled,
And still her faltering accents fail'd,
The spirit, mute and motionless,
Spread out her arms for the caress.
Made still and silent with excess
Of love and painful happiness
The Maid that lovely form survey'd;
Wistful she gazed, and knew her not,
But Nature to her heart convey'd
A sudden thrill, a startling thought,
A feeling many a year forgot,
Now like a dream anew recurring,

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As if again in every vein
Her mother's milk was stirring.
With straining neck and earnest eye
She stretched her hands imploringly,
As if she fain would have her nigh,
Yet fear'd to meet the wish'd embrace,
At once with love and awe opprest.
Not so Ladurlad; he could trace,
Though brighten'd with angelic grace,
His own Yedillian's earthly face:
He ran and held her to his breast!
Oh joy above all joys of Heaven,
By Death alone to others given,
This moment hath to him restored
The early-lost, the long-deplored.

They sin who tell us Love can die,
With life all other passions fly,
All others are but vanity.
In Heaven Ambition cannot dwell,
Nor Avarice in the vaults of Hell;
Earthly these passions of the Earth,
They perish where they have their birth:
But Love is indestructible.
Its holy flame for ever burneth,
From Heaven it came, to Heaven returneth;
Too oft on Earth a troubled guest,
At times deceived, at times opprest,
It here is tried and purified,
Then hath in Heaven its perfect rest:
It soweth here with toil and care,
But the harvest time of Love is there.
Oh! when a Mother meets on high
The Babe she lost in infancy,
Hath she not then, for pains and fears,
The day of woe, the watchful night,
For all her sorrow, all her tears,
An over-payment of delight?

Yoga (Yoga) : Union, junction; in a spiritual sense it denotes union of separated with universal soul; and with some latitude of expression it comes to signify the means by which such union is effected. In the *Bhagavad Gītā* it is variously applied, but ordinarily denoted the performance of religious ceremonies as a duty, and not for interested purposes. The word has accordingly been rendered 'devotion' by Wilkins [and by Mr. J. C.

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Thomson] and 'devotio' by Schlegel, in their translations of the *Gītā*. In the *Viṣṇu Purāṇa* it is used in a less general sense, and signifies reunion with spirit, through the exercises necessary to perfect abstraction as they are taught and practised by the followers of Patañjali.

Yoganidrā (Yoganidra) : Personified delusion: the great illusory energy of Viṣṇu, by whom, as utter ignorance, the whole world is beguiled. Yoganidrā is the sleep of devotion or abstraction, the active principle of illusion, personified, and also termed *māyā* and *mahamāyā*, also *avidyā* or ignorance. In the *Mārkaṇḍeya Purāṇa* she appears as Devī or Durgā, the Śakti or bride of Śiva; but in the *Viṣṇu Purāṇa* as Vaiṣṇavī, or the Śakti of Viṣṇu.

Yogasiddhā (Yogasiddha) : The lovely and virtuous daughter of Vācaspati who pervades the whole world without being devoted to it, was the wife of Prabhāsa, the eighth of the Vasus, and bore to him the patriarch Viśvakarmā, the architect and mechanist of the gods.

Yogī-Yogin (Yogi-Yogin) : A devotee seeking the attainment of Yoga; he has to pass through four principal stages:

1. He learns the rules of Yoga.
2. He acquires perfect knowledge.
3. He employs this knowledge practically and overcomes the material influence of the primary elements.
4. He destroys all consciousness of personality and individuality, (*ahaṁkāra*); and the soul thus becomes free from matter.

Thus by the prescribed methods, he has attained the state termed Yoga, the union of the living with the supreme soul; the identity of the living with the supreme spirit; of the *jīvātmā*, with Brahmā; the identity of the contemplator with the object contemplated.

Yudamuṣṭi (Yudamushti) : One of the sons of the Yādava chief Ugrasena.

Yudhājit (Yudhajit) : **1.** A prince, the son of Aśvapati, Rājā of Kekaya, and uncle of Bharata.

> Then Bharat for the road prepared,
> And with Śatrughna forth he fared.
> First to his sire he bade adieu,
> Brave Rāma, and his mothers too.
> Lord Yudhājit with joyful pride
> Went forth, the brothers by his side,
> And reached the city where he dwelt:
> And mighty joy his father felt.

2. A prince, the second son of Vṛṣṇī, Rājā of Mṛttikāvatī.

Yudhiṣṭhira (Yudhishthira) : The eldest of the Pāṇḍu princes. "The characters of the five brothers in the *Mahābhārata* are drawn with an individuality which is very unusual in Oriental poetry. They each have their

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distinguishing traits, which are often painted with much discrimination and even delicacy of touch in the lighter shades; and yet there evidently runs a family likeness through them all. To the European reader, Arjuna, the third brother is the most interesting, and approaches the nearest to our ideal of chivalry; many of his exploits remind us of Arthur's knights, or Charlemagne's paladins; and it is he who wins Draupadī as his wife in a tournament, where her father had offered her hand as the conqueror's prize. With the Hindus, however, Yuddhiṣṭhira, the eldest, is the favourite; his cold passionless heroism is with them the *beau ideal* of humanity; and he moves through the poem in a calm majesty of self-possession, as if far above all the weaknesses of man, while the sorrows and joys which chequer his life.

'Viennent tonjours glisser sur son étre insensible,
Commes de gouttes déau sur un marbre poli.'*

Yudhiṣṭhira, as we have already seen [PAṆḌAVAS], was taught the use of the spear by Droṇa, but became more distinguished by wisdom and goodness than for military exploits. His uncle the Mahārāja Dhṛtarāṣṭra decided that Yudhiṣṭhira had the best right to succeed him, and he was installed as Yuvarāja. This excited the jealousy of his cousin Duryodhana, who expostulated with the old Mahārāja until he agreed to divide the kingdom between them, when Yudhiṣṭhira and his brethren took leave of the Mahārāja, and all their kinsmen, and departed with their mother Kuntī to the city of Vārṇāvata. Before their departure they were cautioned by their uncle Vidura to beware of fire; and soon after their arrival they discovered a wicked plot that had been devised by Duryodhana and his friends for their destruction. A trusty retainer of Duryodhana's, named Purocana, had been sent on to prepare a handsome house in the city of Vārṇāvata for the sons of Pāṇḍu: and Purocana had built the walls of the house with lac or resin, mingled with hemp; so that some night when the Pāṇḍavas were asleep, the doors might be fastened in the outside and the house set on fire, and all within it be consumed in the flames. Accordingly Purocana heartily welcomed the Pāṇḍavas; and after having conducted them to the college of devotees, he led them to the house prepared for their reception, and set before them a collation of fruit, &c. Shortly after a man came from their uncle saying, "Vidura has sent me to dig an underground passage from your house, to deliver you from it, should it be set on fire." When the passage was completed Bhīma resolved that Purocana should fall into the snare he had laid for them. One day Kuntī invited all the poor people of the city and gave them a feast; among her guests were a Bhīl woman and her five sons, who according to the practice of their tribe drank a large quantity of strong liquor, and then lay down and slept heavily. The same night a violent wind arose, and Bhīma stole out through the passage,

* *Westminster Review*, Vol. I, p. 53.

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and strongly barricaded the house of Purocana and set it on fire; and the flames speedily destroyed the building and reached the house of the Pāṇḍavas; then Bhīma conducted his mother and brethren through the passage underground and hurried them away into the jungle. Next morning the people of the city saw that both houses were destroyed by fire, and believed that all the inmates had perished; for they discovered the blackened remains of Purocana and his servants, and also those of the Bhīl woman and her five sons, whom they took to be those of Kuntī and the Pāṇḍavas. The tidings now reached the city of Hastināpura, and the Kauravas greatly rejoiced at the supposed death of their enemies the Pāṇḍavas; but Bhīṣma, Droṇa, and Dhṛtarāṣṭra were affected even unto tears.

The Pāṇḍavas having escaped into the jungle met with many adventures there. Once when the party, overcome with fatigue were all asleep except Bhīma, who stood by to guard them, an *asura* named Hiḍimba attacked him, but after a severe fight, Bhīma slew the cannibal. The sister of the *asura* then set up a terrible cry, but afterwards followed Bhīma and his party. She was ultimately married to him. They all afterwards dwelt in the city of Ekacakra (q.v.). The next event of importance was the marriage of the five brothers to Draupadī, the beautiful daughter of Drupada, the Rājā of Pañcāla. At her *svayaṁvara* the Kauravas and many distinguished Rājās assembled; but all failed to bend the bow, when Arjuna disguised as a brāhmaṇa, accomplished the feat, and shot the arrow in the eye of the golden fish, having first gone through the whirling *cakra* below the fish. Draupadī then threw the garland round Arjuna's neck and accompanied him to the house of his mother. Afterwards by the advice of the sage Vyāsa she was married to all the five brothers. They then returned to Hastināpura on the invitation of Bhīṣma, and were given the sovereignty of Khāṇḍava-prastha, as their half of the Rāj.

When the Pāṇḍavas were settled in this new country, they built at first at Indra-prastha, cleared the jungle of Khāṇḍava, and drove out the Scythian tribe known as the Nāgas. When they had thus established a supremacy over every bordering enemy, and proved to the satisfaction of their new subjects that they could protect cattle and harvests, they invited all their kinsmen and neighbours to a *rājaśūya*, and in the presence of all the people solemnly inaugurated their elder brother Yudhiṣṭhira as Rājā of Khāṇḍava-prastha. The ceremonies performed at the sacrifice were these: a number of priests marked out the spot, and strewed the place with the sacred *kuśa* grass, kindled the sacrificial fire and chanted the Vedic hymns. The so-called Rājās who attended, were probably a rude company of half-naked warriors who feasted boisterously beneath the shade of trees.*

The *rājasūya* excited the jealous anger of Duryodhana, who arranged for his cousin's visit to a great gambling match at Hastināpura. Yudhiṣṭhira

* Wheeler, I, 167.

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reluctantly consented to go from a sense of obligation to obey the Mahārāja, and accept a challenge. Through the fraudulent contrivances of Duryodhana he lost the whole of the *rāj*; staked his brothers as slaves and lost them; lost himself; then Draupadī; then went into exile.

After thirteen years of exile in which they had many adventures, negotiations were opened for the return of the Pāṇḍavas. These all-failing, preparations were made for the great war which forms the chief even in the *Mahābhārata*, q.v. See also PĀṆḌAVAS &c.

The closing scene of the *Mahābhārata*, describing the last days of Yudhiṣṭhira, is considered the very finest specimen of the heroic poetry of India. "We know of no episode even in the Homeric poems, which can surpass its mournful grandeur, or raise a more solemn dirge over the desolation of the fallen heart of man ! Yudhiṣṭhira has won the throne, and his enemies are all fallen; and an inferior poet would have concluded the story with a paean upon his happiness. But the Hindu bard had a far deeper insight into man's nature, and his genius would not content itself with any such commonplace catastrophe; he knew well that the human soul was born for the infinite, and that no finite line could fathom the depths of its longings! It was no idle fiction in Grecian mythology, that Ulysses after his return to Ithaca, wandered forth again with his hungry heart into the world.

> 'For all experience is an arch, where thro'
> Gleams that untraversed land, whose margin fades,
> For ever and for ever as we move.'

"And Ulysses had found that the Ithaca, which had lured him on through ten years of war, and ten more of wandering, changed, upon his arrival, into a bleak barren rock, and his restless soul stretched out her hands once more towards the untrodden beyond. Just in the same way, and with the same deep significance, Yudhiṣṭhira learns, after his victory, that the throne for which he had suffered so much leaves him unsatisfied and hungry as before. The friends of his youth are fallen, and the excitment of contest is over; and he learns in sorrow that kings are but men, and that the Fall has overshadowed the throne as much as the poorest cottage! In gloomy disappointment Yuddhiṣṭhira resigns his crown, and he and his brothers and Draupadī set out in a forlorn journey to Mount Meru, where Indra's heaven lies amongst wilds of the Himālayas,** there to find that rest which seemed denied to their search upon earth. We present a literal prose version of their pilgrimage and with it close our extracts.

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* This is in fact a precise counterpart to the legend of Ulysses, as Tennyson describes it in his poem, — the most epicean fragment since Milton's days.

> For my purpose holds
> ' "To sail unto the West until I die.
> It may be that the gulfs will wash us down,
> It may be we shall reach the blessed isles;
> And see the great Achilles whom we knew" '

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I

Having heard Yudhiṣṭhira's resolve, and seen the destruction of Kṛṣṇa,
The five brothers set forth, and Draupadī, and the seventh was a dog that followed them,
Yudhiṣṭhira himself was the last that quitted Hastināpura:
And all the citizens and the court followed them on their way,
But none felt able to say unto him 'return';
And at length they all went back unto the city,
Then the high-souled sons of Pāṇḍu, and far-famed Draupadī,
Pursued their way, fasting, and with their faces turned towards the east,
Resolved upon separation from earth, and longing for release from its laws;
They roamed onward over many regions, and to many a river and sea.
Yudhiṣṭhira went before, and Bhīma followed next behind him,
And Arjuna came after him, and then the twin sons of Mādrī,
And sixth, after them, came Draupadī, with her fair face and lotus eyes.
And last of all followed the dog, as they wandered on till they came to the ocean.
But Arjuna left not hold of his heavenly bow,
Lured by the splendour of its gems, nor of those two heavenly arrows;
And suddenly they saw Agni* standing like a mountain before them,
Standing in gigantic form and stopping up their path;
And thus to them spoke the god, — 'O sons of Pāṇḍu, do you know me not?'
O Yudhiṣṭhira, mighty hero, knowest thou not my voice?
I am Agni, who gave that bow unto Arjuna;
Let him leave it here and go, for none other is worthy to bear it;
For Arjuna's sake I stole that bow of Varuṇa, the ocean god,
Let Gāṇḍīva, that best of bows, be given back to ocean again !'
Then the brothers all besought Arjuna to obey,
And he flung the bow into the sea, and he flung those immortal arrows;
And lo ! as they fell into the sea, Agni vanished before them.
And once more the sons of Pāṇḍu set forth, with their faces turned to the south.
And then by the upper shore of the briny sea,
They turned toward the south-west and went on their way;
And as they journeyed onwards and came unto the west,
There they beheld the old city of Kṛṣṇa, now washed over by the ocean tide,

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* The god of Fire from whom Arjuna had obtained the bow Gāṇḍhīva.

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Again they turned to the north, and still they went on in their way,
Circumambulating round the continent to find separation from earth.

II

Then with their senses subdued, the heroes having reached the north,
Beheld, with their heaven-desiring eyes, the lofty mountain Himavat,
And having crossed its height they beheld the sea of sand,
And next they saw rocky Meru, the king of mountains.
But while they were thus faring onwards, in eager search for separation,
Draupadī lost hold of her hope, and fell on the face of the earth:
And Bhīma the mighty having beheld her fall,
Spoke to the king of justice,* looking back to her as there she lay,
'No act of evil hath she done, that faultless daughter of a king.
Wherefore then, O conqueror, hath she fallen thus low on the ground?'
And thus to him answered Yudhiṣṭhira 'too great was her love for Arjuna,'
And the fruit thereof, O Bhīma, hath she gathered here this day.
Thus speaking, Bharata's glorious descendant, went onwards, not looking back,
Gathering up his soul in himself in his unstooping wisdom and justice.
Next the fair Sahadeva fell upon the face of the earth.
And Bhīma, beholding him fall, thus spake to the king;
'O Yudhiṣṭhira, *he* the greatest, the least froward and wilful of us all,
He the son of fair Mādrī, — wherefore hath he fallen on the ground?'
And him thus answered Yudhiṣṭhira, 'He esteemed none equal to himself,
This was his fault, and therefore hath the prince fallen this day.'
Thus speaking, he left Sahadeva, and went on;
Yudhiṣṭhira, king of justice, and his brothers, and the dog.
But when Nakula saw the fall of Draupadī and his brother,
The hero, full of love for his kindred, in his grief fell down like them to the earth.
And when Nakula, the fair-faced, had thus fallen like the others,
Once more, in his wonder, spoke Bhīma unto the king: —
'What ! *he* the undeviating in virtue, ever true to his honour and faith,
Unequalled for beauty in the world, hath he too fallen on the ground'
And him thus answered Yudhiṣṭhira, 'Ever was the thought in his heart,
There is none equal on beauty to me, and I am superior unto all!'
Therefore hath Nakula fallen; come Bhīma, and follow my steps;
'Watsoever each hath done, assuredly he eateth thereof.'

* The usual title of Yudhiṣṭhira.

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And when Arjuna beheld them thus fallen, behind him,
He too, the great conquerer, fell, with his soul pierced through with sorrow:
And when he, the lion-hearted, was fallen, like Indra himself in majesty,
When, he, the invinsible, was dead, once more Bhīma spoke unto the king:
'No act of evil do I remember in all that Arjuna hath done;
Wherefore then is this change, and why hath he too fallen on the ground?'
And him thus answered Yudhiṣṭhira, 'In one day I could destroy all my enemies.'
Such was Arjuna's boast, and he falls, for he fulfilled it not!
And he ever despised all warriors beside himself,
This he ought not to have done, and therefore hath he fallen to-day.
Thus speaking, the king went on, and then Bhīma himself next fell to the earth.
And, as he fell, he cried with a loud voice unto Yudhiṣṭhira,
'O king of justice look back, I — I thy dear brother am fallen,
What is the cause of my fall, O tell it to me if thou knowest!"
Once more him answered Yudhiṣṭhira, 'When thou gazed'st on thy foe,
Thou hast cursed him with thy breath, therefore thou too fallest to-day!'
Thus having spoken, the mighty king, not looking back, went on,
And still, as ever, behind him, went following that dog alone !

III

'Lo! suddenly, with a sound that ran through heaven and earth
Indra came riding on his chariot, and he cried to the king 'ascend'.
Then indeed did the lord of justice look back to his fallen brothers,
And thus unto Indra he spoke with a sorrowful heart,
'Let my brothers who yonder lie fallen, go with me,
Not even into thy heaven would I enter if they were not there;
And you fair-faced daughter of a king, Draupadī, the all-deserving;
Let her too enter with us? O Indra approve my prayer!'

INDRA

In heaven thou shalt find thy brothers, they are already there before thee,
There are they all with Draupadī; weep not them, O son of Bharata!
Thither are they entered, prince, having thrown away their mortal weeds,
But thou alone shalt enter, still wearing thy body of flesh.

YUDHIṢṬHIRA

O Indra and what of this dog? It hath faithfully followed me through;
Let it go with me into heaven, for my soul is full of compassion.

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INDRA

Immortality and fellowship with me, and the height of joy and felicity,
All these hast thou reached to-day; leave then the dog behind thee.

YUDHIṢṬHIRA

The good may oft act an evil part, but never a part like this;
Away then with that felicity, whose price is to abandon the faithful.

INDRA

My heaven hath no place for dogs; they steal away our offerings on earth,
Leave then thy dog behind thee, nor think in thy heart that it is cruel.

YUDHIṢṬHIRA

To abandon the faithful and devoted is an endless crime, like the murder of a brāhmaṇa,
Never therefore, come weal or woe, will I abandon you faithful dog,
Yon poor creature, in fear and distress, hath trusted in my power to save it;
Not therefore, for even life itself, will I break my plighted word.

INDRA

If a dog but beholds a sacrifice, men esteem it unholy and void;
Forsake then the dog, O hero, and heaven is thine own as a reward.
Already thou hast borne to forsake thy fondly-loved brothers and Draupadī,
When then forsakest thou not the dog? wherefore no falls thy heart?

YUDHIṢṬHIRA

Mortals, when they are dead, are dead to love or hate, so runs the world's belief,
I could not bring them back to life, but while they lived I never left them;
To oppress the suppliant, to kill a wife, to spoil a brāhmaṇa, and to betray one's friends,
These are the four great crimes; and to forsake a dependent, I count equal unto them.

Yudhiṣṭhira then enters heaven; but one more trial awaits him. He finds there Duryodhana and the other sons of Dhṛtarāṣṭra, but he looks in vain for his own brothers. He refuses to stay in the *svarga* without them, and a messenger is sent to bring him where they are. He descends to the Indian hell and finds them there; and he proudly resolves to stay with them and share their sorrows, rather than dwell in heaven without them. But the whole scene was only a *māyā* or illusion, to prove his virtue; the sorrows suddenly vanish, the surrounding hell changes into heaven, where Yudhiṣṭhira and his brothers dwell with Indra in full content of heart for ever.

Thus closes the *Mahābhārata*, the new mythic world, which a modern

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Columbus has opened."*

Yudhiṣṭhira is also called Dharmarāja, Dharmaputra and sometimes simply Rājan.

Yuga (Yuga): A cycle of five years. The years are called severally *samvatsara*, *parivastara*, *idvatsara*, *anuvatsara*, and *vatsara*. There are four kinds of months: (1) The *Saura*, or Solar-sidereal, consisting of the sun's passage through a sign of the zodiac; (2) the *Saumya* of Candra or lunar month, comprehending thirty lunations or *tithi*s, and reckoned most usually from new moon to new moon, though sometimes from full moon to full moon; (3) the *Savana*, or solar month, containing thirty days of sunrise and sunset; and (4) the *Nakṣatra* or lunar asterismal month, which is the moon's revolution through the twenty-eight lunar mansions. The five years forming the *yuga* differ only in denomination, being composed of the months just described, with such *malmāsa*s or intercalary months, as may be necessary to complete the period, according to Vṛddha Garga. The cycle comprehends therefore sixty solar-sidereal months of 1,800 days; sixty-one solar months or 1,830 days; sixty-two lunar months, or 1,860 lunations; and sixty-seven lunar-asterismal months, or 1,809 such days.

Yugādyā (Yugadya): Full moon of Māgha (14th February). Bathing and feasting, and the offering of sesamum seeds to the manes, are enjoined on the full moon of Māgha, and it is also held in additional honour as the anniversary of the commencement of the *kali yuga*, or present age of the world, the age of impurity.

Yugas (Yugas): There are four *yuga*s or ages; the *kṛta*, the *tretā*, the *dvāpara*, and the *kali*. To estimate the length of each it is necessary to remember that six months form an *ayaṇa* (the period of the sun's progress north of south of the ecliptic); and two *ayaṇa*s compose a year. The southern *ayaṇa* is a night, and the northern a day, of the gods. Twelve thousand divine years, each composed of three hundred and sixty such days, constitute the period of the four *yuga*s or ages. They are thus distributed: the *kṛta* age has four thousand divine years; the *tretā*, three thousand; the *dvāpara*, two thaousand; and the *kali* age, one thousand. The period that precedes a *yuga* is called a *sandhyā*, and it is of as many hundred years as there are thousands in the *yuga*; and the period that follows a *yuga*, termed the *sandhyāsana*, is of similar duration.

Thus *Kṛta Yuga*	4,000	
Sandhyā	400	
Sandhyāsana.....	400	
		4,800
Carried over		4,800

* *Westminster Review*, Vol. L, p. 61.

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Brought over		4,800
Tretā Yuga	3,000	
Sandhyā	300	
Sandhyāsana.....	300	
		3,600
Dvāpara Yuga	2,000	
Sandhyā	200	
Sandhyāsana.....	200	
		2,400
Kali Yuga	1,000	
Sandhyā	100	
Sandhyāsana.....	100	
		1,200
		12,000

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See *VP and notes.*

Yūpākhya (Yupakhya) : One of the five warriors whom Rāvaṇa sent against Hanumān; but the gigantic Ape tore up a lofty palm tree and beat down his weapons and then himself, so that he was soon in Yama's World. — *IE.*

Yūpākṣa (Yupaksha) : One of Rāvaṇa's nobles; the first who spoke to Kumbhakarṇa after they had succeeded in awaking the bull-brained giant.

Yuvanāsva (Yuvanswa) : **1.** A prince, the son of Ārdra; **2.** The son of Presenajit, and father of Māndhāṭr, (q.v.); **3.** the son of Ambarīṣa.

Yuyudhāna (Yuyudhana) : The son of Sātyaka, and grandson of Sinī.

Yuyutsu (Yuyutsu) : The youngest son of Dhṛtarāstra, by a woman of the vaiśya caste, making altogether a hundred and two children.

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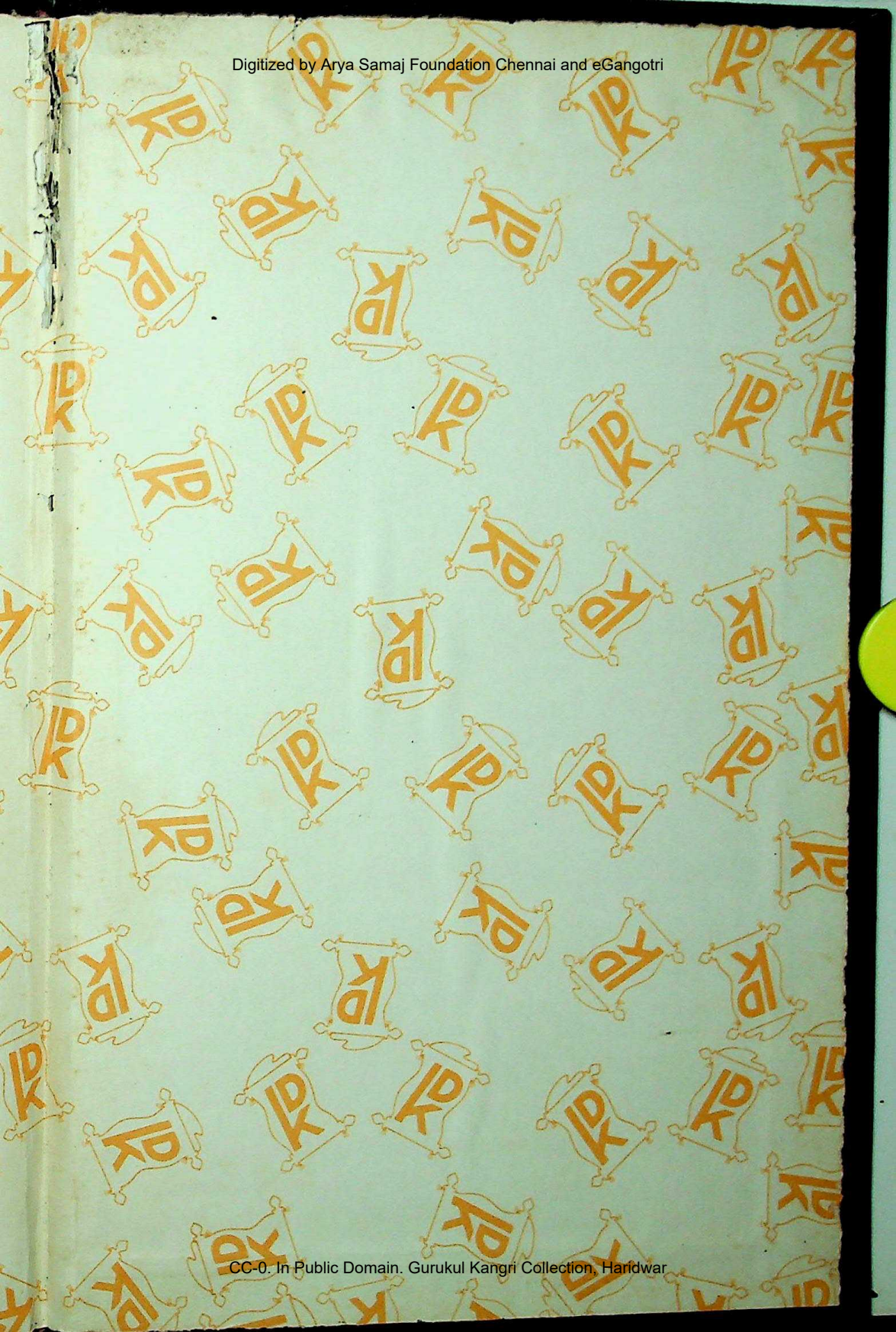

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